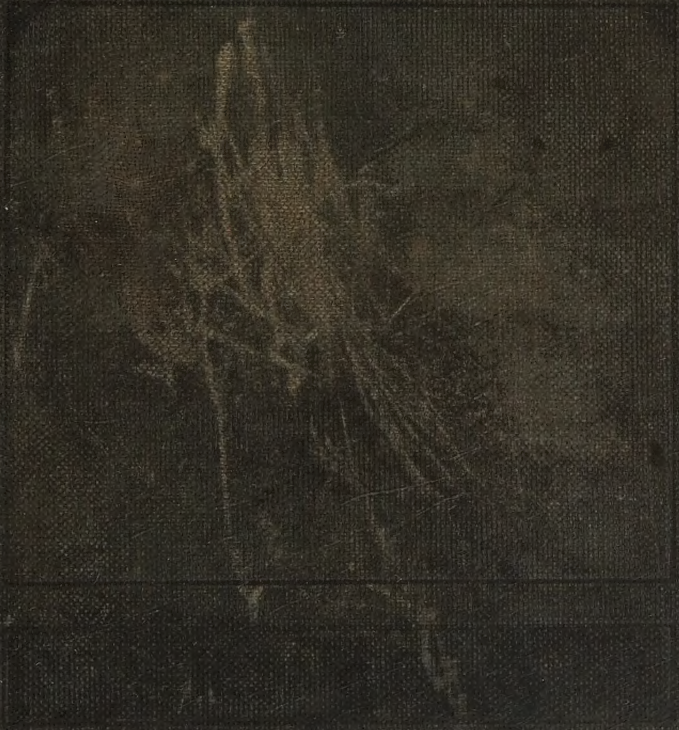
LESSONS IN ENGLISH

SCOTT-SOUTHWORTH

BOOK TWO

REVISED EDITION



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LESSONS IN ENGLISH

BOOK TWO

PROPERTY OF
Cleveland Public Schools

BY

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LATE SUPERINTENDENT OF SCHOOLS, SOMERVILLE, MASSACHUSETTS

REVISED EDITION

BENJ. H. SANBORN & CO.

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PREFACE

In the Preface to the 1906 edition occurs the following paragraph:

"Although these books contain much that is new and unhackneyed, they are not untried. The material which they contain has been tested in many schools under widely different conditions, and has been found workable. The Lessons in English do not come before the school public, therefore, as strangers knocking at the gate and waiting to be introduced: they appear rather as familiar friends renewing old acquaintance and seeking a wider recognition in a circle where they have already made their standing good."

These words may now be fittingly repeated in presenting the revised edition of 1916. They are as true now as they were then. In the past ten years, however, the test referred to has been enormously extended. It has been applied in tens of thousands of schools, under the eyes of hundreds of thousands of teachers, in the case of millions of school-children. It is therefore to a greatly enlarged circle, though still to a circle of old acquaintances, that the revision primarily makes its appeal.

In the work of revising, the aim has been on the one hand to retain all of the features that long trial has shown to be effective in the class-room, but on the other hand to add sufficient new material to give to the text freshness and

variety. It is hoped that in many particulars the new edition will be found to be an improvement on the old.

A feature that has for obvious reasons been retained is the division into two books, — an elementary and a more advanced book. Book I contains abundant material for use within the fourth, fifth, and sixth grades. Book II is intended to cover the work of the seventh and eighth grades.

In the preparation of Book I the design has been —

(1) To create a liking for good literature by presenting worthy selections to be read, studied, copied, and learned.

(2) To help children to talk and write more freely about the many things that they see or know. To this end suggestive questions have been asked, in order to stimulate thought, to develop clear ideas, and to enable the learner to report more readily, both orally and in writing, what he has discovered. Provision has been made for a great amount of practice in talking and writing. Pains have been taken also to give life, point, and interest to the exercises in composition by varying the method of presentation, and particularly by providing a definite reader or hearer to whom the pupil may address himself.

(3) To make children more and more observing — especially in the field of natural science — thus adding to their knowledge, and leading them to find out for themselves. For this purpose many illustrations are set before the children for descriptive and imaginative writing, and help is given in the form of leading questions.

(4) To make correct expression habitual, by calling for frequent repetition of the right forms, and by constantly suppressing the wrong.

(5) To secure the use of correct written forms by giving

models for imitation, and by leading up to simple rules for the use of capitals, punctuation-marks, and word-forms, with examples and much work for practice.

(6) To give some acquaintance with the elementary principles of grammar.

Book II is divided into two parts, Grammar and Composition. In Part I the aim has been to place before the student an orderly and intelligible statement of the principles that determine the relations of words and the structure of sentences, and at the same time to furnish exercises for practice in the application of those principles.

In the beginning of Part I considerable attention is paid to the sentence as the structural unit in the use of language, because a knowledge of its elements and their relation one to another must logically precede any detailed study of words and their forms. The parts of speech are treated in this connection to give an intelligent idea of the composition and character of the elements of sentences, as well as to show that classification and inflection depend upon use.

Following a section on Sentence-Building and Sentence-Analysis, the inflection and syntax of the parts of speech are treated in considerable detail. In this part of the work, teachers will, of course, discriminate between what is to be learned and what is given only for reference. Attention is called to the treatment of case; to the unusually full presentation of infinitives and participles; to the tabulated summaries at the close of chapters for purposes of review; and to standard literary selections for study.

Throughout the grammar, sentences for illustration and analysis are given in abundance. That the student may learn that the rules that govern form, structure, and good usage are general in their application, they have been inten-

tionally drawn both from literature and from the language of ordinary intercourse.

The exercises are uniformly constructive in character, and many of them call for the writing of original sentences exemplifying the principle or use under consideration.

The nomenclature has been revised in accordance with the tendency represented by the Report of the Joint Committee on Grammatical Nomenclature.

Part II is a systematic course in composition, continuing on a higher plane the work pursued in the lower grades. It is not intended to be merely an addendum to the grammar, nor a series of talks about rhetoric. It provides for continuous and progressive practice in those kinds of writing and speaking which are most suitable for children at this stage of their school life.

Though both composition and grammar contribute in greater or less degree to the same end — the ability to use language intelligently and efficiently — yet they differ essentially in their character and method of treatment. For this reason, in the arrangement of the book no attempt has been made to intermingle exercises in composition with work in grammar. The lessons in Part II have been so framed, however, that they may either be assigned in connection with Part I or may be used as an independent course.

In both composition and grammar special emphasis has been laid on the choice of the proper word. The natural tendency of young people towards looseness in the use of words and phrases, has been discouraged by pretty close adherence to the usage of those who are striving to maintain the highest standards.

Since no small part of the value of a textbook lies in the tone in which it is written and the resultant attitude which

it tends to create on the part of both pupil and teacher, especial attention has been paid in the framing of these books to the matter of form. To be simple but not childish, to be stimulating but not galvanic, to be thorough but not nagging, to be straightforward and business-like but not obtuse to the call of feeling and imagination — such has been the ideal. But it must be confessed that nothing is more difficult than to catch just the right note. In how far these books have succeeded or failed in this important particular must be left to others to determine.

To the following authors and publishers indebtedness is here acknowledged for permission to use copyrighted material: To Miss Margaret Lee Ashley, and Harper and Brothers for the poem "The Wind," which originally appeared in Harper's Magazine; to Harper and Brothers for the illustration *Weapons and Utensils of the Cliff Men;* to Charles Scribner's Sons for Dr. Henry van Dyke's "Four Things"; to the Houghton Mifflin Co. for selections from J. T. Trowbridge's "Midsummer" and "Midwinter," and John Muir's "The Story of My Boyhood and Youth"; to the Whitaker & Ray Company for Joaquin Miller's "Columbus"; to Mr. James Whitcomb Riley and the Bobbs-Merrill Company for "The Prayer Perfect"; to the Lothrop, Lee & Shepard Co. and William H. Hayne for a selection from Paul Hamilton Hayne's "Will and I"; to Mr. A. W. Mumford for permission to reproduce the picture of the Baltimore Oriole's Nest; to P. J. Kennedy & Sons for John Boyle O'Reilly's "A Builder's Lesson"; to Mr. Mitchell Kennedy for Father Tabb's "Fern Song," and to the John Lane Company for "The Shadow," by the same author.

Especial thanks are due to the host of teachers in all parts of the country who have been so kind as to make suggestions

for the improvement of the series. Through their co-operation the work of revision has been greatly facilitated.

All of the illustrations especially drawn for these books are the work of Mrs. Beulah Mitchell Clute of Berkeley, California.

January, 1916.

TO TEACHERS

In these books teachers will find a great variety of material which they can use in accordance with their best judgment. Exercises are given for copying, for dictation, for reproduction of what has been learned, or read, or heard; for picture study and description; for letter-writing; for recording the results of observation and experience; for the use of words and their synonyms; for practice in the use of correct forms. Selections from the best literature are given to be studied and learned, and to furnish suggestions for kindred work from the school readers; ample provision is made for the correlation of nature work with language; and the elements of grammar are inductively presented. It is taken for granted that teachers will use these resources with the attainments and needs of their pupils in mind, omitting here and supplementing there according to varying conditions.

The lessons are not of uniform length; they are graded, and those of a kind are arranged accordingly; but, in general, they are not dependent consecutively one upon another. The order of them, therefore, may often be changed at discretion; some may be omitted, some divided; others may be amplified and dwelt upon.

The inductive method has been followed throughout. A right use of the suggestive questions will lead to habits of thought, observation, and investigation in given lines. Other questions may be added, but the direct imparting of information will not often be necessary.

Oral lessons should precede and outnumber written lessons.

Each exercise should be the subject of conversation and study before any attempt is made to write it.

An especial effort should be made by the teacher to see that the child's thought is clear and distinct in his own mind. The first thoughts of children are, and perhaps ought to be, more or less hazy, but they should not be allowed to remain so. It is the business of the teacher of English to dissipate the fog, to disentangle confused ideas, to induce habits of clear and orderly thinking. Much can be accomplished toward this end by training the child from the start to grasp firmly the units of discourse, — the sentence, the paragraph, and the whole composition. This does not mean that children are to learn to talk about these things, but that they must somehow gradually acquire a sense for them.

To those who believe in the efficacy of drill, a word of caution may not be out of place. Teachers of English are apt to attach much importance to the formal side of their instruction and to assume that a pupil's facility in reciting rules and detecting errors of speech is a sure sign of progress. The formal side must not, of course, be overlooked, but it should never be forgotten that the end of all instruction in English is growth in power of expression and appreciation. Drill which contributes to this end is good. Drill which, falling short of this end, merely fills the child's mind with rules and symbols, is a grievous waste of time. This evil is often aggravated by misconception of the function of a textbook. Some teachers think of a textbook as a kind of machine-gun, built to fire with deadly precision so many loads a minute. This is a vicious error. A textbook should be the teacher's friend, guide, and helper. It may be a powerful aid and resource; it can never take the place of the teacher's personal enthusiasm, sympathy, and stimulus.

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LESSONS IN ENGLISH

BOOK TWO

PART ONE — GRAMMAR

A. THE SENTENCE

CHAPTER I

KINDS OF SENTENCES

1. When we converse with one another or write letters to our friends, the words that belong together fall into groups, each group expressing a single complete thought.

If we were to go into the woods together, we might say —

1. I should like to come here every day.
2. Are there any flowers there?
3. Listen to the brook.

Writing to a friend, we might say —

4. I am coming home to-morrow.
5. Will you meet me at the station?
6. Please show this letter to mother.

Such groups of words are called sentences.

2. **A sentence is a group of words expressing a single complete thought.**

3. Let us see for what purpose each of these sentences is used.

Read sentences 1 and 4. In these we say what we *know* or *believe.*

Read sentences 2 and 5. In these we do not say that anything *does* or *is* so and so, we only *ask* about it; and in sentences 3 and 6 we *request* or *order* something to be done. Can you express a thought clearly without a sentence?

Exercise 1. — 1. Write two questions that might be asked after a great fire or a great storm. Two commands that might be given. Two statements that might be made.

2. Write two sentences of each kind as if you were on a railway train; on a ship; playing some game.

Any other sentences we could make would do one of these three things — assert, ask, or order. Hence we say that —

4. Sentences are complete assertions, questions, or commands.

Exercise 2. — 1. What is the meaning of "assert"?

2. Make assertions in answer to the two questions in § 1.

3. Make replies to the two requests.

4. Change the two assertions to questions.

Exercise 3. — 1. Think about each of these groups of words, and then tell whether it is a complete sentence or only part of one. Give your reason thus:

"Green with leaves" is not a sentence, because it does not form a statement, question, or command.

1. A fine October morning.
2. The leaves are red and green.
3. And some yellow.
4. Here are some purplish ones.
5. None are brown.
6. The trees in the swamps.
7. Very few flowers remain.
8. All along the road to the pond.
9. Found twenty dead trees.
10. We set them on fire.
11. O such a blaze!
12. The smoke filled the air.
13. A strong wind from the northwest.
14. Let us try to find some nuts.
15. If it rains.
16. Three gray squirrels in a hollow tree.

2. Change those of the preceding groups that are only parts of sentences, into complete sentences by using additional words.

3. Tell in your own words what they are all about, as if you were telling a story.

5. We have seen that every sentence either asserts or asks or orders. Hence we say that —

There are *three kinds of sentences*. We call them declarative, interrogative, and imperative.

6. **A Declarative Sentence states a fact or an opinion.**

As — The old cat is washing her face. It will rain to-morrow.

7. **An Interrogative Sentence asks a question.**

As — Will it rain to-morrow?

8. **An Imperative Sentence gives a command, makes a request, or expresses a wish.**

As — Rain, rain, go away. Please pass me the sugar. May you live long and be happy.

Exercise 4. — 1. After reading each of these sentences, tell whether it is declarative, interrogative, or imperative. Give your reason thus:

"Move on" is an imperative sentence, because it gives a command.

1. Have you ever heard of Australia?
2. That's a strange question.
3. Do not be provoked.
4. I am going there next month.
5. Should you like to be my companion?
6. Indeed I should.
7. Do you really mean it?
8. Tell me.
9. How long should we stay?
10. Think how I should enjoy it.
11. You *will* take me.
12. Won't you say yes?
13. O I must go!
14. Stop!
15. Remember how far it is.

2. Listen to the reading of sentences by your teacher, and tell the kind of each as you hear it.

3. Classify the sentences in any of the subsequent exercises in this book.

4. What does "interrogative" mean?

Exercise 5. — Rewrite the sentences above, changing each of them into a sentence of a different kind. Thus the imperative sentence, "Remember how far it is," may be changed into the interrogative sentence, "Do you remember how far it is?"

9. Exclamations. Sentences of any of these three classes may also be exclamatory; that is, they may also express excitement, surprise, impatience, or other strong emotion. For example:

DECLARATIVE: 'Tis false! There he goes!
INTERROGATIVE: Who would be afraid!
IMPERATIVE: Come on! Keep your courage up!

Exercise 6. — Which of the sentences in Exercise 4 are also exclamatory? What kind of sentence is each of these?

1. Hark!
2. Who cares!
3. Do come here!
4. We shall be so happy!
5. Rouse, ye Romans!
6. May Heaven bless you!
7. What do you say, you rascal!
8. Who would have believed it!

Exercise 7. — Find two examples of each of the three kinds of sentences in the preceding exercises and rewrite them, making them exclamatory.

10. If there are any purely exclamatory sentences, they are such as begin with *how* or *what*, like —

How many colors the sunset shows!
What a long ride it would be to the moon!

but in many cases they are really shortened forms of command sentences —

See how many colors, etc. *Think* what a long ride, etc.

11. An exclamatory sentence expresses strong emotion.

CHAPTER II

PARTS OF THE SENTENCE

1. THE SUBJECT

12. Every declarative sentence must of course be an assertion *about something*. Whenever we make a statement, we say that *something* is or does so and so.

Exercise 8. — Read each sentence, and tell what the statement is about.

1. Embers glow.
2. Opals gleam.
3. Fire-flies glint.
4. Gold glitters.
5. Dewdrops glisten.
6. Sunsets flame.
7. Lamps flare.
8. Lightning flashes.
9. Candles flicker.
10. Torches blaze.
11. Diamonds sparkle.
12. Stars twinkle.

13. The part of the sentence that names *what we speak of* is called the *subject*. Thus, in the sentence, "Bees hum," we speak of *bees*, and the word "bees" is the subject.

Exercise 9. — What is the subject in the following sentences? Give your reason thus:

"Horses neigh." In this sentence the word "horses" is the subject, because it names what we speak of.

1. Sparrows chirp.
2. Chickens peep.
3. Cocks crow.
4. Owls screech.
5. Crows caw.
6. Larks sing.
7. Doves coo.
8. Geese cackle.
9. Hens cluck.

14. In the following sentences the same statement is made about four different things:

Butterflies find honey in flowers.
Honey-bees find honey in flowers.
Swift humming-birds find honey in flowers.
Great burly bumble-bees find honey in flowers.

Read the subject of each one, and tell how many words are used in forming it.

Exercise 10. — What is the **subject** in each sentence? Give your reason thus:

"The deep blue sea flows round the world." In this sentence the words "The deep blue sea" are the subject, for they name that which we speak of.

1. The ocean is bitter and salt.
2. The wind was dying away.
3. Large and small fishes came to the surface to breathe.
4. Several whales were spouting.
5. Seven icebergs were drifting past.
6. What sign of life was there?
7. A polar bear could be seen amidst the ice and snow.
8. The strongest ships are often crushed in the ice-floes.
9. Whale-fishing is a dangerous occupation.
10. D is the first letter of danger and of death.

15. The Subject of a sentence names that about which something is said.

2. THE PREDICATE

16. In every declarative sentence something *is said about* one thing or another.

Exercise 11. — What is said about the things named in each of these sentences?

1. Clouds float.
2. Rain falls.
3. Sleet drives.
4. Snow drifts.
5. Hail rattles.
6. Water splashes.
7. Winds blow.
8. Waves break.
9. Breakers roar.
10. Billows roll.
11. Oceans surge.
12. Tides flow.

17. This part that states, declares, or asserts, is called the *predicate*. Thus, in the sentence, "Frogs croak," the word "croak" is the predicate, because it asserts something about "frogs."

Exercise 12. — What is the **predicate** in these sentences? Give your reasons thus:

"Lions roar." In this sentence "roar" is the predicate, because it asserts something about "lions."

1. Donkeys bray.
2. Bears growl.
3. Wolves howl.
4. Dogs bark.
5. Lambs bleat.
6. Monkeys chatter.
7. The sea is rough.
8. The sails are rent.
9. We drop anchor.

18. In the following sentences four different statements are made about the same thing:

Icebergs **melt slowly.**
Icebergs **come from the polar regions.**
Icebergs **drift with the polar currents.**
Icebergs **are very dangerous to commerce.**

"Melt slowly" in the first is the predicate, because it tells what is asserted of "icebergs."

Observe that the predicate of each of the other three sentences consists of several words.

Exercise 13. — 1. What is the **predicate** in each sentence? Give your reason thus:

"The night was nearly spent." Here "was nearly spent" is the predicate, because it is what is said about "the night."

1. All nature was asleep.
2. Every leaf was still.
3. The dew was sparkling.
4. The sun had just appeared.
5. Robins and bluebirds began to flutter about.
6. Gray smoke curled up from the chimneys.
7. The stage-horn sounded in the distance.
8. A dusty drover was hurrying some sheep along the road.
9. Everything seemed to catch the spirit of the morning.

2. Copy the sentences in Exercise 10, and draw a vertical line between the subject and the predicate, thus —

The earth | moves round the sun.

19. The Predicate of a sentence tells what is said about the subject.

3. SUBJECT AND PREDICATE COMBINED

20. We have found that every declarative sentence has two necessary parts — the *subject*, or that about which the assertion is made, and the *predicate*, or that which is asserted of the subject.

Two words therefore may make a sentence.

In commands, as — **Come**, the subject " you " or " thou " is usually understood.

Exercise 14. — Find in the following list the words that seem to belong together. Combine these words in sentences, using one word as subject and one as predicate. Write the sentences.

fishes	frogs	men	girls	monkeys
crawl	walk	trot	leap	chatter
worms	birds	boys	horses	ships
fly	float	swim	run	dance

21. We generally require *more than one word* to show what we wish to speak of. Thus, we may wish to say that *Trees grow*, meaning trees in general; but if we wish to speak more definitely, we say —

Those trees | grow, or
Those tall trees | grow, or
Those tall trees with arching branches | grow.

So, too, generally more than one word is needed to express what we wish to say about anything. Thus, we may say —

The trees | **grow, or**
The trees | **grow rapidly, or**
The trees | **grow rapidly this year, or**
The trees | **grow rapidly this year without care.**

Hence the subject and the predicate may each consist of several words.

Exercise 15. — Say something in two or more words about each of the following subjects so as to make a declarative sentence:

1. Stars
2. The sun
3. The moon
4. Humming-birds
5. Victoria
6. Alfred the Great
7. Honesty
8. Kindness
9. The Philippines
10. Electricity
11. My photograph
12. Oil-paintings
13. Peacocks
14. Squirrels
15. The phonograph
16. Anger
17. The United States
18. The Chinese

Exercise 16. — Write subjects of *more than one word* for these predicates:

1. are chirping.
2. are buzzing.
3. are croaking.
4. is the President of the United States.
5. was a great general.
6. shade the streets.
7. laid the wall.
8. built the house.
9. made the furniture.
10. are found in the woods.
11. live upon flesh.
12. are all used for food.
13. are found in menageries.
14. is a beautiful poem.

22. Inverted Order. In simple declarative sentences, the subject usually comes before the predicate. Sometimes, however, this order is changed or inverted for the sake of emphasis or clearness, or in poetry for other reasons.

Exercise 17. — 1. Arrange each of these sentences in the usual order. Is there a change of meaning? a loss of force?

1. Dark was the night.
2. Flashed all their sabers bare.
3. Down the hillside ran a small brook.
4. Vain were all their efforts.
5. Into each life some rain must fall.
6. Around this valley rise
   The purple hills of Paradise.
7. Blessed are the merciful.
8. Faithful are the wounds of a friend.
9. Then, if ever, come perfect days.
10. On sky and mountain wall,
    Are God's great pictures hung.
11. That mercy I to others show,
    That mercy show to me.

2. Point out subject and predicate.

23. When the subject follows the verb, the sentence is said to be in **inverted order.**

Many inverted sentences are introduced by *there*. Compare, for example, the following:

There is a plateful of cookies in the cupboard.
A plateful of cookies is in the cupboard.

In the first sentence the subject "plateful" follows the verb "is"; in the second the subject precedes the verb.

24. Interrogative Sentences. The subject of an interrogative sentence generally follows the verb or some part of it. Often an interrogative word introduces the sentence. As —

Have you heard the news? When does winter begin?

If we turn these interrogative sentences into declarative sentences the order will be, "You have heard the news," "Winter begins in December," the subjects "you" and "winter" preceding the verbs.

Exercise 18. — Point out the subject and the predicate of each of the following sentences:

1. When was Rome founded?
2. What is the price of wisdom?
3. Where is ivory found?
4. Shall we give up in despair?
5. Come ye in peace, or come ye in war?
6. Why do birds sing?
7. Is it a time to be sad?
8. Can you count the stars?
9. Whither shall I flee from thy presence?
10. Is there no hope of peace?
11. There will be no night there.

25. Imperative Sentences. The subject of an imperative sentence represents the person to whom the command is given and is generally omitted. It is understood to be *you* (*thou* or *ye* in solemn or Biblical language) and, when expressed, commonly follows the verb. As —

Stand (you) firm. Sit (thou) here.

CHAPTER III

MODIFIERS OF THE SUBJECT AND PREDICATE

1. SIMPLE SUBJECT AND PREDICATE

26. If we think about the sentences we use, we see that the subject part is very different from the predicate part.

Exercise 19. — Which of these expressions might be used as **predicates**?

1. the smoke	5. covers the ground	9. a delicate perfume
2. over the valley	6. morning mists	10. will evaporate
3. disappeared	7. may settle	11. smells very sweet
4. poisonous gases	8. was scattered	12. of a furnace

27. Some of our words, as —

John, eagles, dewdrops, courage, childhood,

are *names* of things, and, like *him*, *I*, *you*, etc., they cannot be used to state or assert. But we see at once that *asserting* words, like —

catches, soar, glisten, strengthens, hastens,

are very different, and that we do not use them as subjects.

28. The subject of a sentence must always contain one word or group of words that serves as a name for what we speak of. The most of such words are called *nouns*. The predicate must always contain an assertive word called a *verb*.

These are the necessary or essential parts of every subject and predicate, no matter how long the sentence happens to be.

Thus in the sentence —

"Those tall elm trees grow rapidly this year," the complete subject is "Those tall elm trees"; but of these four words the necessary or essential one is "trees," for it names what we speak of. We call it the essential or **simple subject.**

So in the complete predicate, "grow rapidly this year," the essential word is "grow"; for it is the word that makes the assertion. We call it the **simple predicate.**

The words *those* and *tall* are used with *trees* to show that only a limited number of trees is meant. *Rapidly* and *this year* are used with *grow* to add to its meaning by showing *how* and *when.*

29. Words used in this way with the simple subject and simple predicate of a sentence are called **modifiers,** because they *modify* or change the application or meaning of the words with which they are used.

We shall learn more about these modifiers in Chapters 18 and 19.

Exercise 20. — Which of these words is a modifier of the other? Try to tell how it affects its application or meaning.

few books	speaks distinctly	very true
high chimneys	comes quickly	every person
some stars	walks carefully	somewhat better
faint sounds	writes to-day	never despairs
cold wind	barked loudly	almost destroyed

Write sentences using each of these expressions.

30. A Modifier is a word or group of words used with another word to change its meaning or application.

Exercise 21. — Read carefully the following sentences. Notice what ideas or pictures they suggest to you. Then write the sentences, **lengthening each sentence** by adding modifiers to the simple subject and to the simple predicate, so as to make a fuller and more definite statement. See that each addition means something, and that the sentence, when it is completed, is a good sentence. Separate the subject from the predicate by a vertical line; thus —

Trouble | arises. Serious trouble among friends | often arises from trifling causes.

1. ivies grew
2. ships sail
3. pictures hang
4. birds flew
5. house stood
6. gale broke
7. walls fell
8. windows looked
9. man laughed

Exercise 22. — 1. In the following sentences what is the whole or **complete** subject?

2. Find the **simple** subject; that is, the one word that names what the assertion is about.

1. Our journey soon begins.
2. The last day has come.
3. Many years of happiness are gone.
4. All the future is uncertain.
5. A cold, bleak wind is blowing.
6. Traveling by night seems dreary.
7. The road to town is rough and steep.
8. For a week no friend will greet us.

31. The Complete Subject of a sentence is the simple subject and its modifiers.

32. The Simple Subject of a sentence is the subject without modifiers.

Exercise 23. — 1. In these sentences what is the **complete** predicate?

1. The storm passed this side of the mountains.
2. Our prospects brightened at once.
3. We hoped for the best.
4. Time decides all questions.
5. Something always happens unexpectedly.
6. The surprise gives us courage.
7. The morning finds our journey ended.
8. Who cares for wintry storms?

2. Find the **simple** predicate; that is, find the asserting word.

33. The Complete Predicate of a sentence is the simple predicate and its modifiers.

34. The Simple Predicate of a sentence is the predicate without modifiers.

Exercise 24. — Write these sentences, separating the principal parts by a vertical line. Underline the simple subject and the simple predicate.

1. The southern forest yields the largest timber.
2. The trunks of some trees measure several feet in diameter.
3. The elms resemble human beings.
4. Their arching tops almost speak to us.
5. Whispers come from groves of pine.
6. Their needle-like leaves make a luxurious carpet.
7. The sturdy oak stands for stability and strength.
8. The wood of this tree serves many useful purposes.
9. The lifetime of a tree depends in part on its surroundings.
10. A century in the forest makes a venerable giant.
11. The groves were God's first temples.

Exercise 25. — Find the complete and the simple subject and predicate.

1. Save in youth to spend in age.
2. Bring ye the tribute money.
3. Neither a borrower nor a lender be.
4. Praise God from whom all blessings flow.
5. Keep thy tongue from evil.
6. May happiness attend you.
7. April cold with dropping rain
   Willows and lilacs brings again.
8. Learn the sweet magic of a cheerful face.
9. The plowman homeward plods his weary way.
10. An honest man's the noblest work of God.
11. The spacious firmament on high,
    With all the blue ethereal sky,
    And spangled heavens, a shining frame,
    Their great Original proclaim.
12. Full many a gem of purest ray serene
    The dark unfathomed caves of ocean bear.
13. Lead thou me on.

Exercise 26. — Write sentences in answer to the following questions. Separate the subject and predicate by a vertical line. Underline the simple subject and the simple predicate.

1. Where were you last Sunday afternoon?
2. What is the largest building in your neighborhood?
3. Where does your best friend live?

4. What is the pleasantest day of the year?
5. Which can go faster, an automobile or an express train?

2. PHRASES AS MODIFIERS

1. A *timely* stitch saves nine.
2. A stitch *in time* saves nine.
3. Charles Lamb once caught a *flying* bird.
4. Charles Lamb once caught a bird *on the wing.*
5. He spoke *sincerely.*
6. He spoke *with sincerity.*

1. How do sentences 1 and 2 differ in *meaning?* 2. How do they differ in form? 3. How is the stitch described in the first sentence? the second sentence? 4. How does *flying* modify *bird* in the third sentence? 5. How does *on the wing* modify *bird* in the fourth sentence? 6. What does *sincerely* modify in the fifth sentence? 7. What does *with sincerity* modify in the sixth sentence? 8. Is there any difference in meaning between the fifth and the sixth sentences?

35. Little groups of words without subject or predicate, such as " in time," " on the wing," " with sincerity," are called **phrases.** They may be used like single words to modify the subject and the predicate. We shall learn more about them when we study prepositions. (See § 159.)

36. A phrase is a group of words used like a single word but not containing a subject or predicate.

Exercise 27. — What do the phrases in the following sentences modify?

1. The chance *of a life-time* is yours.
2. The fox cleared the hedge *at a bound.*
3. The giant awoke *with a start.*
4. A man *of words* and not *of deeds* is like a garden full *of weeds.*

Exercise 28. — Point out the phrases in the following and tell what they modify. Change the phrases to single words wherever you can.

1. A man in a long-tailed coat mounted with difficulty the creaking stairs.

2. Await with fortitude what life may bring.
3. A friend in need is a friend indeed.
4. He broke with his fist the upper panel of the door.
5. The officer at the desk listened in silence to the prisoner's explanation.

3. CLAUSES AS MODIFIERS

37. One kind of modifier is so important that we must pay special attention to it at this point. Examine the following sentences:

We need *trustworthy* boys.
We need boys *that may be trusted.*

1. Do these sentences differ in *meaning?* 2. How do they differ in *form?* 3. How are the boys described in each sentence? 4. What does *trustworthy* modify? 5. What, then, must the equivalent expression *that may be trusted* modify? 6. How many subjects and predicates are there in the second sentence? 7. What are they?

38. The second sentence contains two groups of words each having a subject and a predicate — *we need boys*, and *that may be trusted.* The first might be a complete sentence. The second group, however, depends for its meaning in part upon the first, and is used to modify *boys.*

39. These parts of a sentence, each with a subject and a predicate, are called **clauses.** A clause that has meaning when used alone is an **independent** or **principal** clause. A clause whose meaning is incomplete when used alone is a **dependent** or **subordinate** clause.

Clauses may be modifiers of the subject and the predicate. They also have other uses which we shall study later.

40. A clause is a part of a sentence containing a subject and a predicate.

41. An Independent or Principal Clause is one that is complete in meaning when used alone.

42. A Dependent or Subordinate Clause is one that is incomplete in meaning when used alone.

43. A sentence that has but one subject and predicate is called a **simple** sentence. A sentence that has two or more principal clauses is called a **compound** sentence. A sentence that has one or more dependent clauses is called a **complex** sentence. Examples are —

SIMPLE: The child plays.

COMPOUND: The child plays and the bird sings.

COMPLEX: A child who is happy plays and sings.

Exercise 29. — Point out the principal and the dependent clauses. What does each clause modify?

1. Time *that is once lost,* is lost forever.
2. Ethan Allen was the officer *who captured Ticonderoga.*
3. Read the paragraph *which describes the capture.*
4. A house that is divided against itself cannot stand.
5. That life is long which answers life's great ends.
6. The Pyrenees are the mountains that separate France and Spain.
7. No man who needs a monument ever ought to have one.
8. 'Tis heaven alone that is given away.
9. The evil that men do lives after them.

Exercise 30. — 1. Write the following sentences, supplying the dependent clauses.

1. Any pupil who —— will be marked tardy.
2. Florida is the state which ——.
3. He laughs best who ——.
4. You will be sure to have your lessons if ——.
5. Men who —— are likely to be kind-hearted.

6. A soldier who —— when —— is a coward.
7. I like best a story that ——.
8. The store which —— was owned by my uncle.

2. Find in your reader, or in Exercise 149, three simple sentences, three compound sentences, and three complex sentences.

B. THE PARTS OF SPEECH

CHAPTER IV

NOUNS

44. We have studied in Chapter II the two most important ways of **using** words in the sentence, and therefore know what the two principal kinds are.

Words **used to assert**, even if they have very different meanings, are all classed together as **verbs**; and when we speak of **nouns**, we always mean words that are **used as names.**

So, too, all other words are divided into classes according to the way we **use** them in making sentences. Hence we say that —

45. Words are divided into kinds or classes according to their use in sentences.

We shall find that there are *eight* of these classes, and we call them the **Parts of Speech.**

46. In order that we may the better understand the structure of sentences, let us examine briefly the various **kinds** of words as determined by their **use.**

Exercise 31. — 1. Mention five kinds of birds; of fur-bearing animals.

2. Name five things you have seen in a store; at a fair.

3. Name five things to be seen at the seaside, or by a river. Name five to be seen —

On a ship. In a park. Among mountains. On a farm. In a factory. In a cotton field. In a busy street. At a railway station. In an orange grove.

NAME [illegible]

4. Name several things to be heard —

On the street. When traveling. In church. In the night.

5. What are four things that make —

A good scholar? A good soldier? A boy's character? A poor scholar?

47. About half the words in our language are alike in one respect; that is, they are names of things, and are therefore called *Nouns*.

Noun is derived from a Latin word meaning *name*.

Exercise 32. — Examine these sentences carefully, and mention every name or noun that you find:

1. The garden is brilliant with daffodils and tulips.
2. Their beauty depends much upon their colors.
3. This brook is full of fine trout.
4. "Poor Richard" was born in Boston.
5. Hear the jingle of the sleigh-bells.
6. A cry of joy rings through the land.
7. How delicate the perfume is!
8. The merry shouts of children fill the air.
9. What report did the messenger bring?
10. The breeze brings the odor of the flowers.

48. Some nouns stand for such things as can be seen, as, *daffodils, beauty, Boston;* others for what we hear, as, *jingle, cry, shout;* some for what we can only smell, as, *fragrance, odor;* others for what can be felt in some way, as, *pain, fear;* and when we come to think more about all such things, we find use for many other nouns, as, *innocence, charm, childhood.*

49. A noun is a word used as the name of something.

50. An assertion may be made about anything we can name, and so any noun may be the subject of a sentence. But we often use the name of something about which we do not make any statement, and so we may have in one sentence many nouns besides the subject. Thus:

This steamship | has two red paddle-wheels, a black stack for the smoke, and three tall masts without sails.

Here steamship is the subject, and the complete predicate is a long one, containing five nouns. What are they?

Exercise 33. — 1. Which of the nouns in Exercise 32 do not belong to the subject?

2. These nouns will suggest a story. Write five sentences such as might be used in this story, employing at least three of the nouns in each sentence:

flock	raven	fox	thief	wings
geese	piece	tail	home	flapping
trees	cheese	brush	dinner	noise

51. When the complete subject contains the names of several things, we must be careful to distinguish the one *essential* word, which, if it stood alone, would still name the subject. Thus, in the sentence —

The famous palace of the kings of the Moors at Granada, in Spain, was called the Alhambra —

we have five nouns in the complete subject; but we see that it is the *palace* that was called the Alhambra. The other words are added to show *which* palace is meant.

We shall use the word **subject** hereafter to mean the **simple** subject.

Exercise 34. — Make a list of the twenty-five **nouns** in these sentences. Name the nouns that are used as **subjects**.

1. The darkest clouds bring rain.
2. The leaves of the trees rustled in the wind.
3. Great clouds of smoke were floating in the air.
4. The rays of the sun were almost entirely obscured.
5. A dim light came in at the windows.
6. Our tasks were left undone.
7. At night the moon could not be seen.
8. The trees along the river were torn up by the roots.
9. The birds' feathers were wet and dripping.
10. The brooks on the mountains were swollen to torrents.
11. A wooden bridge near the town was carried away.

CHAPTER V

KINDS OF NOUNS

52. Nouns may be divided into classes according to their *meaning.*

1. COMMON AND PROPER NOUNS

Exercise 35. — 1. (*a*) Does the name "gulf" always stand for the same body of water? (*b*) To how many parts of a year may the word "month" apply? (*c*) To how many does the word "April" apply?

2. About each of the following nouns say whether it may represent *any one of several* things, or is meant to be the special name of one individual.

river	Amazon	city	Berlin
mountain	Vesuvius	ocean	Atlantic
continent	Africa	dog	Bruno
orator	Webster	month	August
holiday	Christmas	book	"Jo's boys"

3. (*a*) Which word in each of the following groups applies to the greatest number? (*b*) Which to the least? (*c*) Which are names for every one of a certain class? (*d*) Which are *given* names? (*e*) Name another individual of each class.

man	ruler	vessel	gentleman
author	sovereign	steamer	scholar
poet	king	battle-ship	teacher
Longfellow	Edward VII	Oregon	Dr. Arnold

53. Some nouns, such as "man" or "water," represent a thing as *being of a certain kind* or class, without showing which particular one or which part is meant. Other nouns are names given to designate a *particular individual.*

Thus the noun *man* may apply to any one of millions of persons, but the name *John Milton* applies to one person only. The name *city* is held in common by hundreds of places, because they are in some respects alike; but *Philadelphia*, *Chicago*, *Omaha*, are names given to certain cities, to be, as it were, their exclusive *property*.

54. A name held in common by all of a kind is called a **Common Noun**; and a special name given to one individual *for its own* is called a **Proper Noun**.

" Proper " is derived from a word meaning *one's own*.

55. **Common Nouns**, such as *clock*, *kitchen*, *tree*, *glass*, *putty*, *oysters*, *weight*, *writing*, *mercy*, have meanings that describe things and show what they are by nature.

Proper nouns, as we use them, have no longer much meaning in themselves, and like the word *Dick*, which may name a horse, a man, a boy, a dog, or a bird, they serve only to designate one person, place, or thing.

We can judge by looking at an object what *common* nouns to apply to it; but if it has a *proper* name, that must be learned in some other way.

Exercise 36. — 1. Tell which of these nouns are common and which proper:

King	Solomon	Temper	Music	Paris
Rome	Eagle	Shasta	Noise	Samuel
Ocean	Peru	MITCHEL	Piano	Riches
War	Beauty	Warden	Mozart	Mercy
Christian	Turk	Italian	Democrat	Saint

2. Does the last word in each column show *what sort* of person is meant? If so, these words are common nouns.

56. A Proper Noun is a special name meant for only one person or thing.

All other nouns are *common* nouns.

57. A Common Noun is a general name that applies to any part or to all of a kind or class of objects.

Proper nouns are sometimes used as class names, or common nouns. As — A Napoleon; The four Georges; A Daniel come to judgment!

Exercise 37. — 1. Write the special or proper names of several individuals in each of the following classes:

River; town; volcano; governor; king; author; country; planet; queen; dog; historian; state; yacht; month; painter; poet; capital; president; book; inventor.

2. What are the people called who live in the following places? Thus:

"Canada," Canadians; "Genoa," Genoese.

Canada; Genoa; Cuba; Spain; Venice; Italy; Europe; Mexico; Brazil; Burmah; China; Japan; Malta; Norway; Boston.

2. COLLECTIVE NOUNS

1. What is the difference between a soldier and an army? 2. A ship and a fleet. 3. A singer and a choir? 4. Of what is a jury made up? 5. A flock? 6. A school?

58. Some nouns are called **Collective Nouns**, because they denote a collection of persons or things.

Exercise 38. — Fill the blanks so as to show *of what* each collection is composed:

1. A regiment of ——. 2. [illegible] of ——. 3. A swarm of ——. 4. A herd of ——. 5. The Senate contains ——. 6. A family of ——. 7. A team of ——. 8. A pair of ——. 9. A club of ——. 10. A troop of ——. 11. —— in the constellation. 12. —— on the committee. 13. —— in the tribe. 14. —— in the pack. 15. —— in Congress.

59. A Collective Noun is one that denotes a collection of separate persons or things.

Exercise 39. — Define each word so as to show that it is a collective noun:

Group; class; council; hive; multitude; jury; fleet; flock; mob; society; band; drove; couple; bevy; gang; horde; corps; suite.

3. CONCRETE AND ABSTRACT NOUNS

60. It is sometimes convenient to apply to nouns the names **concrete** and **abstract**. A **concrete** noun is the name of something that can be perceived by the senses, that is, can be seen, heard, touched, tasted, etc. Examples are: *grass*, *fire*, *thunder*, *iron*, *salt*, *cow*. An **abstract** noun is the name of a quality considered separately from the object. Examples are: *courage*, *beauty*, *color*, *width*, *joy*, *peace*. A great many abstract nouns are formed by adding the syllable *-ness* to adjectives; thus: *blackness*, *cheapness*, *hardness*, *meanness*, *greatness*.

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CHAPTER VI

PRONOUNS

1. Read these sentences: Mr. Richardson was a wealthy man. **He** kept many horses. **These** were his favorites. **They** lived in a fine stable. **It** was like a dwelling-house.

2. Who is meant by **he**? What by **these**? By **they**? To what does **it** refer?

3. Read the sentences, using these other words instead of **he, they,** etc., but without changing the meaning.

4. Which do you think is the better way to make these assertions? Give the reason.

61. Besides nouns, there are a few other words, almost meaningless in themselves, such as *he*, *these*, *they*, *it*, which often stand for something we have just mentioned, no matter what it is.

Thus, if any one said, **The President has inspected the Navy**, he might add, **He found it in fair condition**; but he would not repeat the nouns, and say that **The President found the Navy in fair condition.**

So when we point to a thing, instead of calling it by name, we generally use a word of this kind, like *this* or *that.*

62. Such words are called **Pronouns** because they take the place of nouns; and we always prefer to use them when we can be readily understood.

Exercise 40. — 1. Try to improve the following by using other words instead of repeating the nouns:

(*a*) The people were returning from work. The work was very hard. The work seemed to make the people weary.

(*b*) One woman was very ill. This woman was being carried by the woman's husband. The husband was the town-crier.

2. If Jane were speaking to John, which would she say, "John surprised Jane," or, "You surprised me"? If Carl were greeting his friend William, what would he say instead of "Carl is glad to see William"?

63. When we speak or write to a person, we do not constantly refer to him by name; we say *you*, instead: and when we say anything about ourselves, we never think of using our names; for, no matter what they are, we almost always say, *I*, *me*, *myself*, *we*, *us*, and so on.

Thus, we should say, I wish you would come to see me; and the reply might be, We shall be glad to have you entertain us.

Exercise 41. — 1. Select the pronouns in these sentences; that is, the words used instead of nouns.

1. The doctor is coming to see you.
2. Call to him.
3. Have you improved?
4. Yes, I feel quite well.
5. They say that you frosted one ear and both hands.
6. It was perfectly white.
7. They seemed to me to be frozen.
8. The nurse was with us.
9. She warmed them by rubbing.
10. You must thank her.
11. We are very glad.

2. Which of these pronouns are used as subjects?

64. When we do not know the name of a person or a thing, we use a pronoun to ask a question. Thus:

Who brought the news?
What caused the fire?
Which did you choose?
Whom shall we send?

Exercise 42. — 1. Write declarative sentences in answer to the preceding questions. 2. What words have you used in place of the pronouns? 3. Write a telegram containing imperative or interrogative sentences, using two of these pronouns in each one: I, myself; me, mine; we, ourselves; us, ours.

65. Every one of the thousands of nouns in our language, and every expression, however long, that is used like a noun to name a person or a thing, can be replaced at one time or another by a pronoun.

Exercise 43. — In these sentences give the whole expression that each pronoun takes the place of:

1. The sail down the river was very pleasant.
2. It occupied about nine hours.
3. We met several fine yachts.
4. They seemed to be racing.
5. The captain of the steamer told many adventures.
6. Two of them were exciting.
7. He once owned a brigantine of six hundred tons.
8. She foundered off the coast of Jamaica.
9. He told us how he was forced to abandon her.

66. **A Pronoun is a word that is used instead of a noun.**

The word " pronoun " means *for a noun.*

67. Nouns and pronouns taken together are often called *substantives.* The term is convenient and should be remembered.

68. The word for which a pronoun stands is called its **Antecedent.**

" Hardy spoke to his landlady as he went out, and told her he would not be back to dinner." In this sentence the antecedent of *he* is *Hardy,* the antecedent of *her* is *landlady.*

Exercise 44. — Point out the antecedents of the pronouns in Exercise 41.

CHAPTER VII

KINDS OF PRONOUNS

69. Although the pronouns are few in number, they are divided into several classes, and the most of them have much to do besides merely taking the place of nouns.

1. PERSONAL PRONOUNS

Exercise 45. — 1. Which of the following pronouns refer to the person speaking?

2. Which refer to the person spoken to?

3. Which to the person or thing spoken of?

1. Did *you* bring *me* a letter?
2. Your father sent *it* to *her*.
3. *I* asked *him* for his address.
4. *He* wanted *yours* and *mine*.
5. Does your sister know *them*?
6. *We* must inform our friends.
7. *They* will forget *us*.
8. *She* knows their plans.
9. Tell *her* what *ours* are.
10. *Hers* depend on *theirs*.
11. Know *ye* its meaning?
12. *He* telleth *thee* that *thou* mayst keep for thy share only what is thine own.

4. If only one person is speaking, to whom must the pronouns *we*, *ours*, and *us* refer?

5. Do any of the preceding pronouns show *what kind* of person is meant — as a noun would?

70. Pronouns that of themselves show whether we mean the person speaking, the person spoken to, or some person or thing spoken of are called **Personal** pronouns.

(1) Pronouns of the **first person** always represent *the speaker*, either alone or with others.

They are I and its variations — *me*, *we*, *us*.

(2) Pronouns of the **second person** always stand for *the person or persons spoken to.*

They are **thou** and its variations — *thee, ye, you.*

(3) Pronouns of the **third person** generally refer to *what has been spoken of.*

They are **he, she, it,** and their variations, — *him, her, they, them.* Any pronoun not referring to the speaker or to the person addressed is of the third person in *meaning.*

71. A Personal pronoun is one that denotes the speaker, the person spoken to, or the person or thing spoken of.

72. *Myself, thyself, yourself, himself, herself, itself,* and their plurals, are called **Compound personal** pronouns. They have two uses. In the sentence — He caught all the fish *himself* — *himself* emphasizes or intensifies the meaning of the pronoun *he.* This is said to be the **intensive** use.

In such a sentence as — He has injured *himself* — *himself* refers back to the subject, *he.* This is said to be the **reflexive** use.

2. POSSESSIVE PRONOUNS

Take this book and give me *yours.*
This is Frank's seat. *Yours* is in the next row.
You gave me the wrong hat. I want *mine,* not *his.*
Hers is a larger trunk than *ours.*

1. What words might take the place of *yours* in the first sentence? of *hers* in the last sentence? 2. What is the antecedent of *mine?* of *his?* 3. What personal pronoun will stand for the owner of the book? 4. What personal pronouns will stand for the owners of the hats? of the trunks?

73. Corresponding to each of the personal pronouns is a *possessive* pronoun, —

Personal	I	we	thou	you	he	she	it	they
Possessive	mine	ours	thine	yours	his	hers	its	theirs

Such pronouns are called possessive because they indicate ownership. Thus, in the sentence, "Take my book and give me yours," "yours" is a possessive pronoun because it shows to whom the book belongs.

74. A Possessive pronoun is one that tells us to whom or to what something belongs.

Do not use the apostrophe in writing *ours, hers, its, theirs.*

Exercise 46. — Mention the possessive pronouns in the following sentences and name the personal pronoun to which each corresponds:

1. If you need a coat, you may take mine.
2. Ours is a more difficult task than hers.
3. When the rest of the invitations are sent, you will receive yours.
4. You cannot have this room unless the Glee Club will give up theirs.
5. If you should see the two kittens together, you would never mistake mine for hers.

3. DEMONSTRATIVE PRONOUNS

This is the key.
That is my house.
Will you please take *this?*
These are our best apples.
I ordered *these*, not *those.*
This is my friend, Mr. Robinson.

What gestures would any one naturally make in reading these sentences? Where, with reference to the speaker, is the *key?* Where is the *house?* What does *this* stand for in the first sentence? What does *that* stand for in the second sentence?

75. Some pronouns single out objects for special attention, very much as if the speaker pointed at them with his finger. For that reason they are called demonstrative pronouns. The two most important demonstrative pronouns are *this, that,* plural, *these, those.*

76. A Demonstrative pronoun is one that points out objects definitely.

4. INTERROGATIVE PRONOUNS

Exercise 47. — 1. Of what kind are the following sentences? 2. For what does **who** stand? **which**? **what**? 3. To what part of speech do these words belong? 4. For what purpose are they used? 5. What kind of sentence is made by putting the answers in place of the pronouns?

1. **Who** discovered the Mississippi? — De Soto. By **whom** was the St. Lawrence discovered? — Cartier.
2. **Which** is the longer of the two rivers? — The Mississippi.
3. **What** is the meaning of "Mississippi"? — "Father of Waters."

77. An Interrogative pronoun is one used to ask a question.

The three interrogative pronouns are **who** (**whom**), **which**, and **what**.

The word for which an interrogative pronoun stands is unknown until it appears in the answer to the question.

78. The interrogative pronouns are also used in subordinate clauses as connectives when a question is repeated indirectly as part of the reply to it. Thus:

Who wrote the book? I do not know **who** *wrote the book.*
Who *did it,* is a secret.
Ask again **which** *he took.*
I will not tell **what** *it is.*

Such clauses are called **indirect questions.**

Exercise 48. — Point out the demonstrative and interrogative pronouns in these sentences:

1. What is that?
2. This is the finest view in the world.
3. Who invented the wheelbarrow?
4. Is that all you have done?
5. Cornelia said, "These are my jewels."
6. For whom is the feast prepared?
7. Ask your friend what is the time of day.
8. Who would be so foolish as to exchange these for those?

5. RELATIVE PRONOUNS

Review pp. 16 and 17.

Exercise 49. — 1. What is a clause? 2. A subordinate clause? 3. In the sentence, "He followed the path which the old man pointed out to him," which is the principal clause and which is the subordinate clause? 4. By what word are the two clauses connected? 5. What is the antecedent of *which?*

79. In the sentence "Read books *which make you better*," it is evident that the word *which* has a double use. As a pronoun representing the noun *book* it is the subject of the verb *make*, and at the same time it connects the subordinate clause in which it stands to the word *book* in the principal clause. Pronouns that connect clauses as well as take the place of nouns, are called *relative* pronouns.

80. A Relative pronoun is one that introduces a subordinate clause and connects it to the rest of the sentence.

Exercise 50. — Point out the **relative pronoun** and its antecedent in each sentence:

1. I have read the book **which** *you lent me.*
2. The story **that** *it tells* is interesting.
3. The author, **who** *is a woman,* lives in Texas.
4. Help those **that** *are weak.*
5. Invite the gentleman *of* **whom** *you spoke.*
6. He gave all **that** *he had.*
7. Those **that** *are rich* should help those **that** *are poor.*
8. A man **who** *cannot govern himself* is a slave.
9. Our journey, **which** *was very tiresome,* ended at last.
10. The friends **whom** *we visited* have come.
11. Remember those **who** *remembered us.*
12. Read such books **as** *will be helpful.*

81. The five relative pronouns are *who, which, that, as,* and *what.*

Who (*whom*) represents *persons* only; *which* and *what* represent *things;* and *that* and *as* represent either *persons or things.*

82. The **antecedent** of a relative pronoun is generally a noun or another pronoun. It may, however, be a clause. As — I said nothing, which made him angry. Here the antecedent of *which* is " I said nothing."

(1) When as is a relative pronoun, it follows *as many, such,* or *same;* as in —

I give thee such as I have; As many as wish may go;
Mine is the same as yours (is).

(2) *What* means " that which," as in the sentence, " He repeated what (that which) I had said."

Exercise 51. — 1. Which of the relative pronouns would you use to represent each of the following words?

Book; city; cousin; horse; flowers; soldiers; rivers; kings; tea; winter; Bismarck; tribes; armies; conquerors.

2. Using the preceding words as subjects, write sentences containing relative pronouns.

83. Pronouns formed by adding *ever* or *soever* to *who, which,* and *what* (as *whoever, whosoever, whichever, whatsoever*) are called **compound relative** pronouns.

84. The antecedent of a relative pronoun, especially of a compound relative pronoun, is frequently understood or omitted; thus —

Whosoever will may come,
Whatsoever you do, do with all your might.

6. INDEFINITE PRONOUNS

85. Sometimes we desire in speaking or writing to refer to an indefinite number of objects or an indefinite quantity. In such a case we use words like *all, several, few, many, some, any, either, both, others.* Sometimes we desire to indicate that this reference is to no person or thing. For this purpose we may use pronouns like *none, neither.* Pronouns such as these are called indefinite pronouns.

86. An Indefinite pronoun is one that refers to an undefined number or quantity.

Exercise 52. — Point out the indefinite pronouns in these sentences:

1. Few survived the disaster. 2. We gave up our seats to others. 3. Some of the players were injured. 4. You may have either or both. 5. The hall will not hold many.

Exercise 53. — Use five of the following indefinite pronouns in sentences:

Another, each, former, latter, more, most, much, neither, none, one.

Exercise 54. — Tell the class to which each pronoun belongs, and give your reason. Thus:

"I" is a *personal* pronoun, for it always represents the speaker. "Who" is an *interrogative* pronoun, for it is used to ask a question.

1. It is I.
2. We are frail.
3. You and he are strong.
4. Few are stronger.
5. Who knocks?
6. To whom shall they go?
7. Is this the house which he built?
8. Which are they?
9. Did you call us?
10. That on the hill is his.
11. Which is yours?
12. Thou art she whom he calls.
13. Bring what he wants.
14. What is his name?
15. I cannot tell what his name is.
16. I that speak unto you am he.
17. Many are called, but few are chosen.
18. I have none to go with me.
19. We respect those that respect themselves.
20. We often deceive ourselves while trying to deceive others.
21. God helps those that help themselves.

CHAPTER VIII

ADJECTIVES

Exercise 55. — 1. What is a noun?

2. Point out the nouns in the following phrases:

1. Green leaves.	5. Loud sounds.
2. Strong men.	6. Heavy blankets.
3. Cold noses.	7. Lame ducks.
4. Some dogs.	8. This house.

3. Why say *green leaves, strong men, some dogs,* rather than simply *leaves, men, dogs?* 4. Is anything added to the idea of leaves by the word *green?* If so, what is it? 5. What is the use of *cold, loud,* and *this* in the phrases where they are used?

87. By the use of a certain class of words we can add to the meaning of a noun. We can thus describe what it names or make it more definite. For example, if some one asks you, "Do you like apples?" you may reply, "I like *some* apples, but not others. What kind of apples do you mean — *sour* apples or *sweet* apples?" By the use of the words *some, sour,* and *sweet* you have added to the meaning of the word *apples. Apples* alone means all apples. *Some* apples means a smaller number. *Sour apples* means a particular kind or class of apples.

Words which add to the meaning of nouns are called **adjectives.**

Exercise 56. — Name the adjectives in Exercise 55.

88. An Adjective is a word that adds to the meaning of a noun.

1. DESCRIPTIVE AND LIMITING ADJECTIVES

89. Most adjectives are used to describe persons or things. They tell the kind or class to which the person or thing belongs.

Exercise 57. — 1. Name the adjectives in the following sentences and tell what they describe.

1. Kind friends have come.
2. They brought us purple grapes.
3. Black clouds turn to rain.
4. Rolling stones gather no moss.
5. Farmers gather golden grain.
6. It is a warm day in July.
7. White, fleecy clouds are in the blue sky.
8. I see a large grasshopper on a pointed leaf.
9. He has eaten a small round hole in it.
10. My tapping on the leafy bough stops his merry song.
11. Then a green locust begins with a loud buzz.
12. The limp grass would be revived by a gentle rain or a heavy shower.

90. Other adjectives affect the meaning of a noun in a different way. Thus, if we say —

"The king lived a year and some months in this city," we show that we mean only a *particular* king, only *one* year, about *how many* months, and *which* city. These words, **the, a, some, this,** are adjectives, because they *add* something to our meaning that was not expressed by the noun alone; but they do not tell what *kind* of king, year, month, or city, as if we were to say, "A good king lived a dreary year and three tiresome months in a hostile city."

91. Words that refer to number are of this sort; as —

one day	sixteen months	first minute
two weeks	tenth hour	half second

These show definitely to how many or to which one the name applies. There are about forty others of a more indefinite kind, including —

a or an, the,	every, few,	same, several,
many, any, all,	first, last,	this or these,
each, either,	much, no,	that or those.

92. Such adjectives, without describing, add to the meaning of the noun by showing *which one*, or *how many*. Since they **determine** or **limit** the application of the noun, they are called **limiting adjectives.**

Limiting adjectives that refer definitely to number are sometimes called **numeral** adjectives.

Exercise 58. — Select the adjectives that do not describe, but only show to which ones, or to how many, the noun applies. Tell what each one limits.

1. Eight men were on that committee.
2. February has twenty-nine days every fourth year.
3. Much harm arises from imprudence.
4. No man knows all things.
5. Every flock contains some black sheep.
6. This park contains forty-four acres.
7. All the trees in yonder row have stood there many years.
8. Several English elms and some maples were blown down.
9. That pond down the slope is used for skating every year.
10. There are no shade trees on either side of that street.
11. Few persons take much interest in such matters.
12. Both rivers rise in the same plateau.

93. **Descriptive or qualifying adjectives describe** what is mentioned.

Limiting adjectives show which ones, how many, and so on, *without describing.*

Exercise 59. — 1. Put all the adjectives into two lists — one of those that describe, and one of those that do not.

1. We have caught a few speckled trout in that brook.
2. The new yacht *Louette* won the last race.
3. Large quantities of cotton are exported from this country each year.
4. Carnivorous animals eat animal food.
5. Herbivorous animals eat vegetable food.
6. Omnivorous animals eat all kinds of food.
7. Every blossom on that apple tree should have five petals.
8. The century-plant blossoms only once in its lifetime of seven to seventy years.
9. Deciduous trees lose their foliage every autumn.
10. Evergreen trees are covered with foliage all the year round.
11. Galls are round bodies formed on some plants by the stings of insects.

2. What does each adjective describe or limit?

3. Write two sentences about fire, using in each a descriptive adjective, two sentences about stars, using a limiting adjective, and two sentences about dogs, using either a descriptive or a limiting adjective.

Exercise 60. — **Change** the descriptive adjectives to others of similar meaning:

We saw many novel sights in this remote town. There was a remarkable clearness in the air, and there were lofty hills all about clothed with extensive forests. We were walking along a zigzag path towards a rather desolate spot where the yearly fair had once been held. The abandoned booths were vacant, but we met a numerous company of persons who had come a prolonged journey through these retired valleys on some charitable errand to the peasants. They had found the burning heat very disagreeable, and seemed to be tired and eager to rest.

94. A Descriptive adjective is one that indicates a kind or class.

95. Descriptive adjectives derived from proper nouns are called **proper adjectives.** Thus:

Brazilian diamonds; **Parisian** fashions; **Arthurian** legends.

Exercise 61. — From the following nouns **form proper adjectives** to fill the blanks in the sentences:

Genoa, France, America, Spain, Persia, Venice, Italy, China, Japan, Turkey, Greece, Mexico, Africa, Shakespeare, Malta, Brazil.

1. —— navigators sailed under the —— flag. 2. The —— flag and the —— flag have three colors each. 3. —— carpets and —— rugs are imported. 4. —— lanterns and —— fans are sold here. 5. The windows have —— blinds. 6. He is an excellent —— reader. 7. Which are more valuable, —— or —— diamonds? 8. He played several —— airs. 9. Draw a —— cross and a —— cross. 10. We met two ——, a ——, and several ——. 11. Cochineal is a —— product.

96. A Limiting adjective is one that merely shows which ones, how many, and so on, without describing.

97. Limiting adjectives include —

The two **Articles** — **the**; **an**, or **a**.

(*a*) **The** is the **definite** article, used with either singular or plural nouns to point out some particular thing or things.

(*b*) **An** or **a** is the **indefinite** article, used with singular nouns to show that we mean either *one* only or *any* one.

2. PRONOMINAL ADJECTIVES

1. *I* have forgotten where I put *my* skates.
2. It is time for *you* to go to *your* music-lesson.
3. *He* has come for *his* wheelbarrow.
4. *They* will do *their* duty.
5. *We* demand *our* rights.
6. *All* are agreed that *all* children have a right to be happy.
7. Take *this* and give it to *those* men.

Exercise 62. — 1. Compare the two italicized words in each sentence. If one is a pronoun, what is the other? 2. What noun does the second italicized word in each sentence modify? 3. What part of speech, then, is it? 4. To what antecedent does it refer? 5. What part of speech does it resemble for this reason?

98. A number of words that are used regularly as adjectives have also some of the uses of pronouns. In the sentence, "If Harry were here he would lend me his new sled," the word *his* modifies the noun *sled* just as the adjective *new* does. *His* is therefore an adjective. But, like the pronoun *he*, *his* refers to the noun *Harry*. Hence it might be classed as a pronoun. Words like this, which are mainly adjectives but are also closely related to pronouns, are called **pronominal adjectives.**

"Pronominal" means *like a pronoun.*

99. Pronominal adjectives are of five kinds, corresponding to five classes of pronouns; namely, possessive, demonstrative, interrogative, relative, and indefinite.

100. *My, thy, his, her, its, our, your, their, whose* are called **possessive** adjectives, because they show that an object belongs to the person or thing represented by the adjective. When the possessive adjective is used in the predicate after *is, was, has been*, etc., the forms are *mine, thine, his, hers, its, ours, yours, theirs.* Thus, My house is *mine*, What was not *ours* was *yours.*

101. *This, that, these*, and *those*, as in "*This* cat is an Angora," "*Those* peaches yonder are ripe," are called **demonstrative** adjectives, since they point out objects definitely.

102. *Which, what,* and *whose* are **interrogative** adjectives, as in "*Which* road did he take?" "*What* book have you?"

103. *Which, what,* and *whose* are **relative** adjectives, as in "Keep what money you earn," "This is the man whose machine you bought."

104. The principal **indefinite** adjectives are *all, another, any, both, each, either, few, former, latter, many, more, most, much, neither, none, one, other, own, same, several, some, such.*

105. A Pronominal adjective is an adjective that is used like a pronoun.

Exercise 63. — 1. Mention the possessive pronouns. 2. Mention the possessive adjectives. 3. To what antecedent does each possessive adjective refer?

1. Every dog has his day.
2. If you read the best authors, you will make their thoughts yours.
3. There is the man whose picture has been put in the place of yours.
4. If you give me back my money, you must give my partner his.
5. Your packages are on their way to the postoffice.
6. I have brought both our cameras. If yours is out of order, try mine.
7. I mean to take my share and to let them have theirs.
8. Mary knew that Alice's piecrust was better than hers.
9. The former President's troubles are now yours.
10. Vengeance is mine.

Exercise 64. — 1. Find the demonstrative, interrogative, and relative pronouns. 2. Find the demonstrative, interrogative, and relative adjectives.

1. Look on this picture and on that. 2. Whose hand first brandished the torch of war? 3. These are our greatest triumphs. 4. We should honor the man who is not afraid to work. 5. Tell me which book you want. 6. I can imagine what fun you had. 7. Who is the boy that owns this yellow dog? 8. Leave fighting to those who enjoy it. 9. Which lever controls the brake? 10. The king, whose subjects you were, is dead. 11. Use what wits you have.

Exercise 65. — 1. Write sentences about the following, using in each sentence at least one indefinite pronoun. 2. Change the indefinite pronouns to indefinite adjectives. Thus, "Not all of the birds sing" may be changed to "Not all birds sing," or "Some birds sing."

1. Birds. 2. Battleships. 3. Pirates. 4. Money. 5. Clouds. 6. Noises. 7. Holidays. 8. Aëroplanes. 9. Books.

CHAPTER IX

VERBS

Exercise 66. — 1. What are declarative sentences? Give an example. 2. What are the other kinds? Make a sentence of each kind. 3. Explain the meaning of "assert." 4. Make assertions about five things that you see. 5. Are the following expressions sentences of any sort? Tell your reason.

Squirrels in hollow trees.	We chestnuts in October.
The sap in the spring.	The ice thick enough to bear.

6. Make declarative sentences of them by using *live, flows, gather, is.*
7. Change them to interrogative sentences.

106. Words used to *assert* are called **verbs.** They are not as numerous as nouns, but they form an equally important class, since complete sentences cannot be framed without them.

107. To make a complete sentence we need only give the *name* of something, and say or *assert* something about it. With a *noun* or a pronoun and a *verb* we can do just this. As —

Flowers fade. I command. Grass withers. They obey.

Without a verb there can be no assertion — no predicate — no sentence.

Exercise 67. — Supply the words needed to make sentences of the following, and tell what kind of words they are.

1. Rubber —— from South America.
2. The pure gum —— very valuable.
3. Water —— the wheels of the mill.
4. The cotton-plant —— in the Gulf States.
5. A letter —— three thousand miles for two cents.

6. The Gulf Stream —— north-east.
7. Behring Strait —— the Arctic and the Pacific ocean.
8. The signal service —— a fair day to-morrow.
9. The snow —— ten feet deep in the woods last winter.
10. The boys all —— hunting yesterday.
11. The fox —— by hiding under a rock.
12. Trout-fishing —— considerable skill.

108. Verb Phrases. The verb may be a *single word* that asserts; as when we say —

The tree | **grows,** meaning *now, or*
The tree | **grew,** meaning *some time ago.*

But if we wish to speak of time to come, we must say —

The tree | **will grow;**

and in all these sentences —

The tree | **is growing.**
The tree | **has grown.**
The tree | **would have grown.**
The tree | **may be growing.**
The tree | **might have been growing.**

we need the help of one, two, or three *other* words besides *grown* and *growing*, in order to assert what we wish about the growth of the tree. We see, then, that in these sentences we have two, three, or even four words grouped together to do the work of a single verb. Such word-groups are called **phrases.**

109. A Phrase is a group of words used like a single word but not containing a subject or predicate.

110. When, as here, such a group is equivalent to a verb, we call it a **verb phrase.**

The words that form a verb phrase are often separated by other words. As — *Do* not *talk* so fast. The train *will* not always *be* late. The work *could* not well *have been* more quickly *done.*

Exercise 68. — Select the expressions of more than one word that take the place of single verbs; that is to say, the **verb phrases.**

1. The message was brought an hour ago.
2. We had hoped for better news.
3. But we must lose no time.
4. The best horses have been sent over the turnpike.
5. They may overtake the party.
6. Otherwise nothing but failure will await us.
7. We might have kept Nero.
8. It may be too late to-morrow.
9. Perhaps we shall meet them all at Castleton.
10. Do not forget to water your horses.
11. The back road will be safest.
12. I should inquire for them at Newbury.
13. They must have gone early.

111. A Verb is an asserting word or phrase.

The term " verb " means *word.*

112. A Verb phrase is a group of words used as a single verb.

Verb phrases are often called **verbs.**

We shall learn sometime that many other groups of words used like single words are also called *phrases.*

Exercise 69. — Select the single **verbs** and the **verb phrases.**

The air thickens. Familiar objects are hidden as by a mist. Paths disappear. Voices of teamsters are heard. Nothing can be seen in the road. Like a fog the snow hides all things. Not a breath of wind disturbs its descent. The branches of the trees are clothed as with wool. Still the noiseless flakes fill the sky. A change has taken place.

113. It very often happens, as in these sentences —

The **man** has a son, . They **man** the boats,

that there is no difference in the spelling of two words, one of which is a noun and the other a verb; and we must remember to decide about them by their **use.**

Exercise 70. — Distinguish between the **nouns** and the **verbs** that are spelled alike in these sentences. Thus:

"Pass" in the first sentence is a *verb;* "pass" in the seventh sentence is a *noun.*

1. Pass through here.
2. Order a load of stones.
3. Load them with care.
4. They work with their hands.
5. They care not for play.
6. He stones the stray dogs.
7. Fear not the pass.
8. Will you consent to the change?
9. We demand your surrender.
10. He drives without fear.
11. He hands me a whip.
12. He gave his consent reluctantly.
13. He dogs me while at my work.
14. We whip them by your order.
15. They play during my drives.
16. Surrender at our command.

CHAPTER X

KINDS OF VERBS

1. TRANSITIVE VERBS

Exercise 71. — 1. Try to complete the sentences that seem unfinished, and explain why they seem so.

1. It is raining
2. Who opened
3. We can look for eggs
4. Come to the barn
5. I will bring
6. We shall easily find
7. The nests are in the hay
8. Yesterday I had a fall
9. Somebody fired
10. I was frightened
11. Of course I broke
12. The fall almost killed

2. Do any of them lack the verb? What kind of word is needed?

Exercise 72. — 1. Give the complete predicate of each of these sentences. 72.

1. The bright sun rises.
2. The March winds blow.
3. A robin sings on the bough.
4. The lilacs blossom.
5. The weather was mild.
6. The skies are clear.
7. The trees shed their leaves.
8. Farmers sell butter.
9. Hail destroys the crops.
10. The archer bends the bow.
11. The ground looks white.
12. A bee stung Mary.

2. (*a*) Which of these verbs assert that what the subject names *does* something, or performs some *action?* (*b*) Which verb represents the actor as doing something *to* a person or to a thing? (*c*) What *action* is asserted of the winds? (*d*) What word in the ninth sentence tells what the hail *does?* (*e*) What does the hail act *upon?* (*f*) Who performs the action of bending? (*g*) What object *receives* the action? (*h*) What is the object of "shed"? (*i*) Of "sell"?

Exercise 73. — 1. Give the object of each of these verbs; that is, tell the word that shows what receives the action:

1. I have sold my yacht.
2. He has bought a farm.
3. Who wrote the prescription?
4. The Pilgrims left their native land.
5. They founded a new nation.
6. The engine has broken a rail.
7. Who will take the tickets?
8. We cannot speak French.
9. Ask the meaning of the word.

2. Rewrite four of these sentences, using a different object.

114. In nearly all of the sentences in Exercise 72, the verb alone gives considerable information about the subject; but yet it would seem very incomplete to say —

The trees shed, Farmers sell, Hail destroys —

for any one would wait to hear *what* the trees shed, *what* the farmers sell, and so on. We see, then, that there are verbs, such as *shed*, *sell*, *destroys*, *bends*, that we must call *incomplete*, since they have need of an object to fill out the meaning.

115. These verbs assert that some action is performed that passes over to and affects something else. The completing word shows who or what it is that receives this action. So they are called **Transitive**, which means "passing over." The word that shows the receiver of the action is called the *object* of the verb.

All verbs that are not transitive are called **intransitive.**

116. We can tell whether a verb is transitive or not only by its *use;* for sometimes the verb without an object expresses as much as we wish to say, or else it has a different meaning. Thus, we may say, "The man *stopped* the runaway horse," or "The runaway horse *stopped* at the foot of the hill." In the first sentence the action denoted by the verb passes over to the *object* "horse." In the second sentence the action does not pass over, and the verb "stopped" is said to be intransitive.

A word that completes the meaning of a verb is called a **complement.**

Exercise 74. — Tell whether the verb is transitive or intransitive; *i.e.*, whether or not it has an **object** as its complement.

1. That blind man never saw.
2. I saw my friend on his return.
3. The bells ring merrily over the snow.
4. The sexton rings the bell.
5. The trees sway in the wind.
6. How the wind sways the trees!
7. Our national flag flies from the mast-head.
8. The schooner in the offing flies a signal of distress.
9. The farmer plows his fields.
10. The ships plow through the waves.

117. A Transitive verb is one that takes an object to complete its meaning.

118. The Object of a transitive verb is the word that denotes the receiver of the action.

2. COPULATIVE VERBS

119. Some intransitive verbs do little more than **couple**, or link, the complement and the subject. In the sentences *I am cold*, *She is happy*, *They have been kind*, the verb *am* couples *I* and *cold*, the verb *is* couples *she* and *happy*, the verb phrase *have been* couples *they* and *kind*. Such verbs are called **copulative** or **linking verbs.**

Exercise 75. — Point out the copulative verbs in the following sentences:

1. Talk is cheap.
2. I am hungry.
3. Tennyson was a poet.
4. The grasshoppers have been silent.
5. Bananas will be scarce this year.
6. Mt. Shasta was once an active volcano.
7. Boys may be heroes.

120. To the same class belong the verbs *looks*, *seems*, *appears*, *becomes*, *feels*, *tastes*, and the like. These verbs have a little more meaning than *am*, *is*, *were*, *have been*, etc., but their chief business is still to connect the complement with the subject. Thus in the sentences *She seems happy*, and *She is happy*, the verbs *seems* and *is* are used in much the

same way. Both verbs serve to connect the subject *she* with the complement *happy*.

Exercise 76. — Point out the copulative verbs in the following sentences:

1. Angels' visits are few and far between.
2. The vacation seems short.
3. Owls look wise.
4. All cats appear gray in the dark.
5. Why were you tardy?
6. Jack's old hat looked queer.
7. This plum pudding tastes good.
8. My new tooth feels sharp.
9. The music sounds discordant.

121. The complement of a copulative verb describes or explains the subject. In the sentences *Lead is heavy*, *A dog's nose is cold*, the complement *heavy* describes the subject *lead*, the complement *cold* describes the subject *nose*. In the sentence *A trout is a fish*, the complement *fish* explains the subject *trout*.

Exercise 77. — 1. Select the verbs, and tell which of them are incomplete, and what complements are added to them to describe the subject.

1. Some grapes are sweet.
2. They grow in the south.
3. The wind will be cold.
4. Celluloid is inflammable.
5. His remarks were instructive.
6. Not all birds are migratory.
7. The wind sighs plaintively around her grave.
8. Delays are often dangerous.
9. The crocus blooms in the spring.
10. The early laws were severe.
11. My requests for dismissal have been useless.
12. The polar regions are uninhabitable.

2. Copy the preceding sentences, using other words as complements.

122. A Copulative verb is one which merely links together the subject and the complement.

The word "copulative" means *coupling* or connecting.

123. A Predicate adjective is an adjective used as the complement of a copulative verb.

Exercise 78. — Write five sentences about *sounds*, using *predicate* adjectives with the following verbs:

seem; become; sound; appear; grow.

Exercise 79. — Write four sentences about things you have *seen*, using *predicate* adjectives with the following verbs:

looks; appears; grows; seems.

Exercise 80. — Write six sentences about the following things, using predicate adjectives with the verb *tastes* or *feels:*

an apple; a lemon; sandpaper; silk; ice; flint.

124. A *noun* may be used with a copulative verb as a sort of second name, to describe what the subject stands for, or to explain what is meant.

Exercise 81. — In the sentences —

Those men were *soldiers.* Boys may be *heroes.*
Harrisburg is the *capital.* Our guide will be an *Indian* —

what kind of word is added to the verb to describe the subject? What two words in each sentence name the same person or thing?

125. A Predicate Noun is a noun used as the complement of a copulative verb.

126. Predicate adjectives and predicate nouns and their equivalents are called *subjective complements.*

127. A Subjective Complement is a complement that refers to the subject of a copulative verb.

128. The verb is the necessary word in the predicate, but its complement is so important that the two together may be called the *simple* predicate.

Exercise 82. — 1. Point out the **copulative verb** with its subject and complement, telling whether the latter is a noun or an adjective. Thus:

In the second sentence "was" is the copulative verb, having the noun "trouble" for its subject, and the noun "poverty" for its complement.

1. The man was poor.
2. His trouble was poverty.
3. The water of the ocean is salt.
4. Yonder vessel must be a schooner.
5. Farmers are independent.
6. Every barrel seems full.
7. Diamonds are costly.
8. Pure air is exhilarating.
9. Quartz is a mineral.
10. Our friends look anxious.
11. The lecture to-morrow will be short.
12. The cat's claws were sharp.
13. Turtles are amphibious.
14. The ship of the desert is the camel.
15. Tigers are carnivorous.
16. Tigers are flesh-eaters.
17. Henrietta shall be queen.
18. The boy is the shoemaker's best friend.
19. Idle boys become poor men.
20. The sound of the evening bells was sweet.
21. The night grows dark.

2. Copy those of the preceding sentences that have *nouns* as complements, using other nouns as complements.

Exercise 83. — Read the following words and notice what they suggest. Then use them in sentences as **complements** of copulative verbs.

mineral	old-fashioned	fatigued	Frenchman
combustible	mechanic	librarian	skillful
liquid	ingenious	Japanese	patriot

3. COMPLETE VERBS

129. Copulative and transitive verbs are the only ones that always need complements. Most others are complete in themselves. If we say —

The sun **rises**, The lilacs **blossom**,

the assertion is complete without adding anything, for nobody could ask *what* the sun rises, or *what* the lilacs blossom. The

rising or the blossoming does not necessarily affect anything else. Such verbs are called **Complete verbs.**

Exercise 84. — 1. (*a*) In the following sentences, which verbs assert an action that is complete in itself? (*b*) Which assert actions performed on or received by some person or thing? Give their complements.

1. The morning dawned.
2. The bridge fell at noon.
3. The choppers fell the trees.
4. The hunter lost the trail.
5. Perseverance brings success.
6. Cotton grows in Louisiana.
7. Old Ironsides at anchor lay.
8. Many fruits ripen in September.
9. Our expected friends have arrived.
10. The angry man should control his passion.
11. We should hide the faults of others.
12. The grass withers and the flowers fade.
13. The rainbow comes and goes.
14. The melancholy days have come.
15. The city of Florence contains many palaces.
16. The farmers sow their seed in the spring.
17. If you plant in youth, you will reap in age.
18. He will spend the winter in Spain.
19. The fire in the woods burned for several days.
20. A fearful gale blew the ship out of its course.

Complete and copulative verbs are **Intransitive.**

130. Some verbs that are generally copulative may be used as complete verbs. The very common verb *be* — am, is, are, was, were — sometimes means exist, as in —

The time never *was* when God *was* not.

Generally when this verb is used in this way the sentence is introduced by *there*. Can you tell why?

Thus we say — *There is* no hope, not, No hope *is*.
There *has been* a severe storm.
There *will be* a large crop of wheat.

Exercise 85. — Which of these verbs are **complete** and which are **copulative**?

1. Delays are dangerous.
2. Yes, but there will be no delays.
3. A cat may look at a king.
4. A fool may look wise.
5. What will the acorn become?
6. It will become an oak.
7. We must grow old or die.
8. Nothing will grow in this climate.
9. There is no bird in any last year's nest.
10. To the victors belong the spoils.

Exercise 86. — 1. Read the following, thinking of them first as **complete** verbs, and then as **transitive** verbs. Then use them in sentences.

write	set	reap	cheat	give
rides	succeed	learns	lose	sail

2. Select the verbs in Exercises 70 and 77, and tell whether they are *complete*, *copulative*, or *transitive*, and why.

Exercise 87. — 1. Think of the following as subjects of **complete** verbs. Then write the sentences they suggest.

lightning	war	time	spiders
moon	smoke	clocks	petroleum

2. Think of the following as subjects of **transitive** verbs, and write the suggested sentences.

reporters	avalanche	artists	locomotives
electricity	physicians	bankers	earthquakes

3. Use the same words as **objects** of transitive verbs.

4. Think of five objects which you saw on your way to school. Then write five sentences containing **copulative** verbs with adjectives as complements.

5. Write five with **noun** complements.

131. Verbs that are usually transitive may also be used **intransitively**; *i.e.*, they may signify merely that something is

done, nothing being said about what is affected by the action. So we say —

He sees his friends,	or	He sees distinctly.
He writes English,	or	He writes slowly.

132. Even verbs that are usually intransitive may sometimes take an object. Thus:

Sit *thee* down. She worked *herself* to death. They live a dreary *life*, and are running a hopeless *race*. Walk your *horses* up hill.

Exercise 88. — Make short sentences showing how each verb may be used either transitively or intransitively:

Answer; boils; dissolve; returned; smells; survive; break; fell; slipped; believes; becomes; shakes; rained; pulls; struck; drives; gnaw; sing; worries; felt; sounds; followed; rattled; tasted; fear; stay.

CHAPTER XI

ADVERBS

Exercise 89. — 1. Which words in these sentences show **when** the men are to work? 2. Which tell **how**, or in what manner, they ought to work? 3. Which show **where**? 4. Which show **how much**?

The men must work **quietly**.
The men must work **early**.
The men must work **here**.
The men must work **less**.
The men must work **well**.
The men must work **now**.
The men must work **outside**.
The men must work **more**.

5. Can you think of any other single words that would show *how*, or *when*, or *where* men must work?

133. If we should take away from the examples in Exercise 89 the words **quietly, early, here, less, well, now, outside, more**, the same action would still be asserted by the verb. But each one of the added words makes a little change in what the verb alone would mean; for they show *how*, *when*, *where*, and so on.

Exercise 90. — Which words are added to show *how*, *when*, *where*, and so on?

1. Wait patiently.
2. You must go now.
3. I shall visit Europe soon.
4. Have you ever been there?
5. The train runs regularly.
6. Snow sometimes delays it.
7. The plow soon scatters the snow.
8. It was scarcely needed.
9. The pendulum moves to and fro continually.
10. The day has almost ended.

134. Words of this sort are called **Adverbs** because they are added to verbs to make our meaning more definite, very much as adjectives are added to nouns.

Exercise 91. — Fill each blank with an adverb that will tell *when*, *where*, or *how*:

1. The girls write ——.
2. We shall sing ——.
3. Those yachts sail ——.
4. They returned ——.
5. We might go ——.
6. Our hearts beat ——.
7. The river flows ——.
8. The fire burns ——.
9. The messenger will return ——.
10. Can you read music ——?

Exercise 92. — Mention every **verb**, and the **adverb** that modifies it, telling whether it shows *how*, *when*, or *where*. Thus:

The verb "must go" is modified by the adverb "now," which shows *when* we must go.

1. We must go now.
2. Yonder comes my father.
3. I never called there again.
4. Water is found everywhere.
5. He bears trouble patiently.
6. They sometimes sing finely.
7. The best often fail.
8. Return quickly.
9. The procession moved slowly onward.
10. Our friends will probably come back to-morrow.
11. The rain fell heavily last Tuesday.
12. Lightning flashed vividly in the clouds.
13. The thunder rumbled everywhere.
14. People were running hither and thither.
15. Umbrellas were quickly raised.
16. Carriages dashed hurriedly along.

Exercise 93. — Copy some of the sentences in Exercise 92, using other **adverbs**.

135. Some of these words have another use.

Thus, instead of, The hill is steep, This book is new, we may often wish to say *how steep*, *how nearly new*, as in —

The hill is **very** steep.
The hill is **less** steep.
The hill is steep **enough**.
This book is **almost** new.
This book is **entirely** new.
This book is **partly** new.

But what kind of word is *steep*, and what have we done to express our meaning more fully?

There are modifiers for *adjectives*, then, just as for nouns and verbs.

136. Such words we already know about: they are *adverbs*. The reason for using the same kind of words with both adjectives and verbs is that both need to be modified in the same way; that is, by telling *how*, *how often*, *when*, *where*, *how much*, *how little*, and so on.

Exercise 94. — Select the **adjectives** in these sentences, and tell which of them are modified by **adverbs**:

1. The night was very dark.
2. Everybody was sleeping soundly.
3. The dim light of the new moon was almost entirely concealed.
4. I was rather late about my errand.
5. The somewhat steep path over the hill was little trodden.
6. It was very much too rocky for so dark a night.
7. Even the sky was nearly black.
8. I was wisely cautious.
9. Except for such great care I should have fallen repeatedly.
10. I finally reached my destination in a completely exhausted condition.

137. Sometimes, in order to show just what we mean, we need to modify an *adverb*.

Thus: He has come **often**, may be changed to —
He has come **very often**, or **rather often**, and —
He spoke **truly**, may become —
He spoke **quite truly**, or **more truly**, or **less truly**.

Exercise 95. — Which words in these sentences modify adverbs?

1. Speak very distinctly.
2. James, you read too rapidly.
3. How quietly that train runs!
4. Water is found almost everywhere.
5. Kind deeds are almost never forgotten.
6. Have we gone far enough?

138. In such sentences the words that *modify* adverbs are *themselves* adverbs, and could be used to modify adjectives or verbs. Adverbs, then, can be used in *three* different ways.

139. An Adverb is a word used to modify a verb, an adjective, or another adverb.

Exercise 96. — 1. Use these adverbs in sentences to modify *verbs:*

cautiously	seldom	often	formerly
faithfully	always	again	lately
sometimes	forever	backward	never

2. Use these adverbs in sentences to modify *adjectives:*

almost	too	totally	quite
nearly	so	entirely	how

3. Use adverbs — all different — to modify the following in sentences:

feebly; rapidly; much; greatly; well.

CHAPTER XII

KINDS OF ADVERBS

140. The principal adverbs fall into these general classes: (1) adverbs that merely modify, known as **simple** adverbs; (2) adverbs that also connect, known as **relative** adverbs; and (3) adverbs that are used in introducing questions, known as **interrogative** adverbs.

141. Simple adverbs modify by showing time, as *now, then, always;* by showing place, as *here, there, above;* by showing manner, as *well, ill, slowly;* by showing degree, as *much, very, almost, too;* by showing cause, as *accordingly, hence, therefore;* and by showing number, as *first, next, once.*

142. Relative adverbs are used to introduce subordinate clauses and to connect them to principal clauses, as in "I shall go whenever he calls for me," "Remain where you are."

Exercise 97. — 1. What is a clause? 2. What kinds of clauses have you studied? 3. What is a relative pronoun? 4. Point out the clauses in the following expressions, and tell what each modifies:

The place on which they stood ——
The time at which they started ——
The town from which they came ——
The land to which they went ——
The reason for which they fled ——

5. Substitute a single word for *on which;* for *at which;* for *from which;* for *to which;* for *for which.* 6. What does the substituted word modify? 7. To what part of speech does it therefore belong?

143. From the preceding exercise we see that certain adverbs may be used as the equivalent of a phrase made with a relative pronoun. Thus:

This is the house **where** (in which) I was born.

Here, as we know, *which* would connect the clause to *house*, and *in which* would modify *was born* like an adverb; so its equivalent **where** does this double duty of modifying and connecting.

144. Adverbs like *when*, *where*, *whence*, *whither*, *why*, *how*, that modify a verb and at the same time introduce a subordinate clause, are called **relative** adverbs.

So with *wherewith*, *whereon*, *whereby*, and other compounds of *where* and a preposition.

Exercise 98.— Do you know the man who found it?
Do you know the place where it is?
Do you know the reason why he went?
We have what he wants.
I was here when he came.
Tell me the direction whence he came.

1. Point out the clauses in these sentences. 2. How are the clauses connected to the rest of the sentence? 3. To what part of speech do *where*, *why*, *when*, *whence*, belong? 4. What do they modify? 5. What have you learned to call such words when they also serve to connect?

145. A Relative adverb is one that modifies some word in a dependent clause and connects the clause to the rest of the sentence.

146. A Simple adverb is one that modifies without connecting.

147. Interrogative Adverbs. — The adverbs *how*, *when*, *where*, *why*, *whither*, *whence*, when used to introduce a question, either *direct* or *indirect*, are called **interrogative** adverbs. As in —

How is it done? **When** did it happen? **Whence** came he?
I wonder *whether* he will come. He asked *where* he should put the book.

148. An Interrogative adverb is one that is used to introduce a question.

Exercise 99. — 1. Select the clauses, and tell their kind.

2. Point out the adverbs, tell their kind and what they modify.

1. When does the moon change?
2. Can you tell wherein they differ?
3. Who knows whence he came?
4. Where there is a will there is a way.
5. When the wine is in, the wit is out.
6. I know a bank where the wild thyme grows.
7. Whither I go ye know not.
8. Come as the waves come when navies are stranded.
9. Thou canst not tell whence it cometh nor whither it goeth.
10. He works where the sun never shines.
11. Can you tell why the tides rise and fall?
12. They are found in lands where frost is unknown.
13. How can the stream be turned?
14. Whither thou goest I will go, and where thou lodgest I will lodge.
15. When the pyramids were built is uncertain.
16. I must know when he goes, where he goes, and how he goes.
17. This is the place where Franklin was born.

149. Phrase Adverbs. — Some little phrases, generally used as adverbs, cannot well be separated, and may be called phrase adverbs. Among them are the following:

At length; at last; at all; at once; as yet; by far; for good; at least; in general; in vain; in short; of old; of late; from below; etc.

150. There. — The adverb *there* is frequently used without much of its original meaning to introduce a sentence in which the verb comes before its subject. When so used, it may be called an expletive. Thus:

There were a thousand there.

CHAPTER XIII

PREPOSITIONS

Exercise 100. — 1. What is an adjective?

2. In the expressions in the first column, what words describe houses? What kind of words are they?

wooden houses	or	houses *of wood.*
empty houses	or	houses *without occupants.*
three-storied houses	or	houses *with three stories.*
public houses	or	houses *for the public.*
city houses	or	houses *in the city.*

3. What do the groups of words in the second column describe? What are they used like?

4. In place of the following italicized groups, use **adjectives** that mean about the same. Tell what each modifies:

Business *of importance* detained me.
Carpets *from Persia* are costly.
We found a wagon *with two seats.*
Men *of wealth* should be generous.

Exercise 101. — 1. What is an adverb?

2. What words in the first column tell *how, when,* or *where* the ship sails? What kind of words are they?

The ship sails *rapidly*	or	The ship sails *with rapidity.*
The ship sails *safely*	or	The ship sails *without danger.*
The ship sails *afar*	or	The ship sails *to a distance.*
The ship sails *now*	or	The ship sails *at this time.*
The ship sails *there*	or	The ship sails *for that place.*

3. What does each group in the second column tell about the sailing of the ship? What does each one mean? What are they used like?

4. Use adverbs in place of the italicized groups without changing the meaning very much. What does each modify?

The Indians lived *in this place.* Be courteous *at all times.*
Never write *without care.* Do they deal *upon honor?*

151. The adjectives and adverbs that we have studied thus far are single words; but little groups of words may be used in about the same way.

Thus we may speak of —

a thorny bush or a bush **with thorns**;
an English home or a home **in England.**

It is easy to see that **with thorns** and **in England** are much like adjectives in meaning, though they are put after the noun instead of before it. Again, in these sentences —

The letter was carefully written. It was sent promptly.
The letter was written **with care.** It was sent **without delay** —

the word-groups **with care** and **without delay** seem to modify the verbs just as the adverbs **carefully** and **promptly** do. So, too —

The wind blew very furiously, might be changed to —
The wind blew **with great fury.**

152. It very often happens that there is no adjective or adverb in our language that will serve as a modifier to express our meaning, and then we are forced to use such groups of words.

Here, for example, no single word would take the place of the groups:

The house **by the river** is a hotel. He came **from the city.**
Those **on the shelf** are sold. The bucket hung **in the well.**
The path **of industry** leads **to success.**
My friend was **with his regiment.**

All such groups of words are called **phrases.**

Exercise 102. — 1. Which phrases in these sentences are used like *adjectives?*

2. Do those that are used like *adverbs* tell how, when, where, or how often?

1. He came in haste.
2. We are in fear.
3. People of intelligence live in this place.
4. Diamonds of great value are found in that field.
5. My friend never comes behind time.
6. He pays his rent by the month.
7. He finished his task with ease.
8. Children like stories about fairies.
9. The plan was made in secret.

3. Change the phrases to adjectives or adverbs, if you can think of any that will serve.

Exercise 103. — 1. Use a phrase instead of the adjective or adverb.

1. Turkish rugs
2. juvenile books
3. Java coffee
4. silver plates
5. strong men
6. a marine disaster
7. spoke distinctly
8. went homeward
9. go now
10. send it soon
11. study diligently
12. walk quietly

2. Use an adjective or an adverb in place of the phrase.

1. a road along the river
2. a path up the mountain
3. a man of strength
4. a journey toward home
5. a child at play
6. a trip through Europe
7. women of fashion
8. women of sense
9. lands beyond the seas
10. jewelry from France

153. All these phrases contain a noun or a pronoun with a word like *of*, *with*, *from*, *in*, *at*, or *by*, that connects it with what is modified. These words usually come first in the phrase, and they are called **Prepositions.**

Let us see what they do for our language that other words will not do.

154. If we wished to show that a clump of trees was the place where some boys were hiding, we might say —

The boys hid in the trees. The boys hid among the trees.
The boys hid under the trees. The boys hid behind the trees.
The boys hid beyond the trees.

The only difference is in the prepositions in, under, among, etc. Read the sentences *without* them, and you will see that nobody could tell what the *trees* had to do with the *hiding;* but *with* the prepositions we see that the word " trees " can be used to modify " hid " in various ways; for it is one thing to hide *under* the trees, another to hide *in* the trees, and so on.

Exercise 104. — Select the phrases, and tell what each one modifies. Thus:

" From Plymouth " is a phrase used like an adverb to modify the verb " sailed."

1. The *Mayflower* sailed from Plymouth.
2. Magellan's ship sailed around the globe.
3. Beautiful pearls are found in the sea.
4. The early settlers hunted for gold.
5. The star rested over Bethlehem.
6. The English settled along the coast.
7. We shall return through the valley.
8. My friends will come in the next train.
9. President McKinley lived in Ohio during his boyhood.
10. No one should be condemned without a trial.

155. Using a phrase as an adjective, we might say —.

The land **around** the grove. The shade **of** the grove.
The walk **from** the grove. The road **to** the grove.
The path **through** the grove.

Here we modify or explain the meaning of the nouns *walk*, *land*, *shade*, etc., by referring to the *grove;* but in order to do this we have to use a different preposition in each phrase.

156. To show how one word can modify another, or what the meanings of two words have to do with each other, is to show the relation between them.

Exercise 105. — Select the phrases, and tell what each one modifies. Thus:

" Of Rome " is a phrase used as an adjective to modify the noun " city."

1. The city of Rome is the capital of Italy.
2. The road up the mountain is very rocky.

3. Goods for that firm were shipped yesterday.
4. The planet with the rings is Saturn.
5. Admission to college depends on attainments.
6. The town beyond Lexington is Concord.
7. Success without effort is impossible.
8. The fort near the city was captured first.
9. Icebergs from the Arctic Ocean melt in the Gulf Stream.
10. Journeys into the interior are rarely made.

157. The *Object* of a preposition is the noun or pronoun which is used with it to make a phrase.

158. A Preposition is a word that shows the relation of its object to some other word.

The word " preposition " means *what is placed before.*

159. A *Prepositional Phrase* is a phrase that contains a preposition and its object.

Exercise 106. — 1. Select the **prepositions** in Exercises 104 and 105 and tell between what each shows the relation. Thus:

" From " is a preposition, and shows the relation between its object " Plymouth " and the verb " sailed," which the phrase modifies.

2. Mention the **prepositions** with the object of each, and tell whether the phrase is used as an adjective or an adverb:

1. Birds in great numbers fly over this grove.
2. Some with blue plumage have dropped a handful of feathers for me.
3. Quails from the north meet jays from the south.
4. There are eggs in the nest near the vine.
5. The mother bird is mottled at the throat and along the breast.
6. A bluebird nests under the eaves.

160. Since prepositional phrases can be used wherever an adverb can be, we find them modifying not only nouns, pronouns, and verbs, but *adjectives* and *adverbs* also. Thus:

He was happy **to excess,** or He was **excessively** happy.
They are ripe **before the time,** or They are **prematurely** ripe.

In other cases it is harder to find what will take the place of the phrase. As —

This breeze is fresh **from the ocean.**
We are weary **with working.**

Here the four phrases modify adjectives as adverbs would.

Exercise 107. — Point out the **prepositional phrases**, and tell whether they modify adjectives or adverbs.

1. Those trees are heavy with fruit.
2. You are too cautious for me.
3. The children were happy beyond measure.
4. Always be polite to strangers.
5. She is insane from anxiety.
6. Shall you be absent from home?
7. We found rosebuds pink at the tips.
8. The grass was wet with dew.

Exercise 108. — Here are the most common prepositions. Use each one in a sentence.

about	around	beyond	of	under
above	at	by	on	unto
across	before	down	over	up
after	behind	for	through	upon
against	below	from	till	with
along	beneath	in	to	within
among	between	into	toward	without

CHAPTER XIV

CONJUNCTIONS

161. We have learned that a preposition connects two other words by showing what one of them has to do with the other. We come now to words that connect in a different way.

In the sentence, **The sun sets and the moon appears**, how many verbs are there? What is the subject of each? Read the sentence, omitting the word **and**.

Here, then, are two sentences joined or tied together as one sentence. They might have been printed thus:

The sun sets. The moon appears.

So we might unite three or more sentences into one, as —

The sun sets, (and) the moon appears, and the stars come out,

or we might connect two sentences in different ways; as —

The sun has set,	**and**	the stars appear.
The sun has set,	**for**	the stars appear.
The sun has set,	**but**	the stars appear.
The sun has set,	**therefore**	the stars appear.

And seems to join the sentences together, as if they were about one subject; **for** shows that one statement gives a reason for making the other; and so on with other words of this sort, such as *but, therefore, or, nor, hence, however.*

162. Since it is the office of these words to connect or join together, they are called **conjunctions.**

They denote various relations between the expressions they connect, by showing what the connected parts have to do with each other. But, unlike prepositions, they always connect expressions of the same sort.

Exercise 109. — What sentences have been united to make the following?

1. The birds have come and the flowers appear.
2. The ocean is rough, for the breakers roar.
3. My pears are ripe and I am glad.
4. Some are very large, but they are not yellow.
5. You cannot have tried earnestly or you would have succeeded.
6. The sky seems clear, yet no stars are visible.
7. We cannot get money nor have we any food.
8. The king must win or he must forfeit his crown forever.

163. Such sentences as the preceding differ from those we have been studying; for they are made up of *two or more simple sentences combined.* Instead of one predicate and the subject of it, they have two or more predicates, each with a subject of its own.

164. Sentences made in this way, by uniting two or more simple sentences, are called **compound.**

Exercise 110. — Classify the words in the sentences of the preceding exercise. Write in separate columns the nouns, the pronouns, the adjectives, the verbs, the adverbs, the prepositions, and the conjunctions. Point out the modifiers of the subject and the predicate.

165. A Simple Sentence is a sentence that contains only one subject and one predicate.

166. A Compound Sentence is one formed by uniting simple sentences.

The sentences united to form a compound sentence are called **clauses.**

167. Conjunctions are used to connect not only sentences, but also words or expressions in the same sentence when they are of the same kind and used in the same way.

1. Two or more **nouns** or **pronouns** may be connected in one sentence; as in —

Music **and** *painting* are fine arts.
Did you ask *him* **or** *her* **or** *me?*

2. Several **verbs** may be joined together in one sentence; as in —

Farmers *raise* **and** *sell* vegetables for the market.

3. So, too, we may wish to unite two or more **adjectives** or **adverbs** or **phrases** that modify the same word; as in —

The *dead* **or** *dying* soldiers were left behind.
She walks *gracefully* **and** *firmly*, **but** *very slowly*.
The volume is *in the book-case*, **or** *on the table*.

Exercise 111. — Select the **conjunctions**, telling which words they connect and what kind of words are connected. Thus:

"And" is a conjunction, and connects the two nouns "time" and "tide."

1. Time and tide wait for no man.
2. Extreme poverty or great wealth may bring fame.
3. Some trees or shrubs would improve the place.
4. The days come and go in a ceaseless round.
5. Some people always promise, but never pay.
6. Who among you thinks or dreams of me?
7. All men live and die unknown by most of their fellows.
8. She plucked the daisies white and violets blue.
9. Michael Angelo was a painter and sculptor.
10. Now and then the whip-poor-will calls from the hill or the grove.
11. You and I are old and well-tried friends.
12. Shall we spend our time over worthless books and papers, or with the best authors?

168. A Conjunction is a word that connects words, sentences, or parts of sentences.

The word "conjunction" means *that which joins together*.

CHAPTER XV

KINDS OF CONJUNCTIONS

169. Conjunctions are divided according to their use into two classes:

(1) **Co-ordinating** conjunctions, that connect the parts of a sentence so that they remain *alike in rank* or construction; and

(2) **Subordinating** conjunctions, that make one of the connected parts dependent upon or *a part of* the other.

"Co-ordinate" means *of equal rank;* "subordinate," *of inferior rank.*

170. **Co-ordinating conjunctions** are used to connect, (1) *the members of a compound sentence.* Thus:

The floods came, and the winds blew, but it fell not.
We must overcome evil, or it will overcome us.

(2) *Words, phrases, and clauses having the same construction.* Thus:

Bright and happy children were running or playing there.
True friends are the same in prosperity and in adversity.
I do not know when he came nor whither he went.

Co-ordinating conjunctions are sometimes used at the beginning of a separate sentence to connect it in meaning with what precedes.

171. We give the name co-ordinating conjunctions *first* to *and, but, or, nor,* which do nothing but connect; *secondly,* to certain words which, though they retain their adverbial mean-

ing, serve principally to show the connection between the members of a compound sentence. Thus:

I do not believe in the change; **however**, I shall not oppose it.

Therefore, hence, still, besides, consequently, yet, likewise, moreover, else, then, also, accordingly, nevertheless, notwithstanding, etc., are words of this kind. Try to form sentences beginning with them, and you will see that they refer to what has been said before in each case.

172. A Co-ordinating conjunction is one that joins sentences or parts of sentences having the same rank.

173. Correlatives. — Some conjunctions, called **correlatives**, are used in pairs, one before each of the connected parts to make their connection more evident. Thus:

I have **both** seen **and** heard the orator.
They are to meet us **either** in Paris **or** in London.
Give me **neither** poverty **nor** riches.
Whether to go **or** to return is the question.

NOTE. — The first word of each pair may be regarded as an auxiliary or *assistant* conjunction helping the other to do the connecting.

Exercise 112. — **Point out the conjunctions**, and explain what each connects.

1. He is liberal, but he is not generous.
2. They are poor, yet they are not needy.
3. Both he and I are going.
4. I believed; therefore have I spoken.
5. That route is dangerous: besides, we have no guide.
6. The book is not perfect: still, it is very helpful.
7. Either Hamlet was insane, or he feigned insanity.
8. The sea is rough, for I hear the surf.
9. He yields neither to force nor to persuasion.
10. The fault is neither yours nor mine, but theirs.
11. I have had experience both in sickness and in health.
12. As to the book you mention, I am in doubt whether to read it or not.
13. *We* cannot go, nor should *you*.

174. Subordinating Conjunctions. — If we unite the sentences —

Rain has fallen. The grass is wet —

by the co-ordinating conjunction "and"; thus —

Rain has fallen, **and** the grass is wet —

we make a compound sentence with co-ordinate members; that is, with members of equal rank. But if we unite them by the conjunction "because"; thus —

The grass is wet, **because** *rain has fallen* —

we change their relation and rank, and make one of them an **adverb clause** that gives a reason for the other, by telling *why* the grass is wet.

So, too, in the sentences —

It will dry **after** *the sun has risen.* (When?)
We must hasten **that** *we may meet our friends.* (Why?)
We shall wait **if** *they have not come.* (On what condition?) —

the conjunctions **after, that, if,** change what might be independent sentences into adverb clauses that modify verbs by showing *when, why,* and *on what condition.*

Conjunctions of this kind connect two sentences by changing one of them into a clause which becomes part of the other, and they are, therefore, called **subordinating.** The sentences thus formed are called **complex** sentences.

175. Most subordinating conjunctions are used to make **adverb clauses,** which may modify in a variety of ways. Thus, they may denote:

1. Time: We waited *after* { *before, since,* / *till, until, ere,* } *you came.*

2. **Cause or Reason**: I will go *because* { *for, since, as,* / *inasmuch as,* } *you ask it.*

3. **Manner**: Work *as if* (*as though*) *you were paid.*

4. **Comparison**: { The nights are longer *than the days* [*are*]. / Venus is more distant *than the moon* [*is*]. }

5. { **Condition, Concession, etc.**: { I will go *if* { *unless* / *provided* } *he needs me.* / *Though* (*although*) *he is poor* he is content. } }

6. **Purpose or Result**: { Take good care *that* (*lest*) *they escape.* / Exercise daily *that you may grow strong.* }

176. The subordinating conjunction *that* (and sometimes *whether*) is often used in making a noun clause. Thus the sentences —

He was wrong, We knew that fact —

when united by *that* become —

We knew **that** *he was wrong.*

So —

Ask **whether** *the steamer has sailed.*

177. A Subordinating conjunction is one that changes an independent into a dependent clause, and connects it to the rest of the sentence.

178. A Complex sentence is one that has one or more dependent clauses.

179. Phrase Conjunctions. — Some little phrases are used to connect like single words. For example:

Corn **as well as** wheat may be raised here.
I shall go **inasmuch as** he has invited me.

The most common phrase conjunctions are, *as if, as though, as well, forasmuch as, provided that, seeing that, so that, in order that.*

Exercise 113. — 1. Mention the subordinating conjunctions.

2. Point out the adverb clauses and tell what each modifies.

3. Point out the noun clauses.

1. John cannot leave until he has finished his work.
2. Everybody said that the concert was successful.
3. We have not heard a single complaint since the new janitor was appointed.
4. Say the speech as if you meant it.
5. Though he slay me, yet will I trust in him.
6. The lecturer arrived after the audience had been dismissed.
7. Inquire whether the train is on time.
8. Don't leave school unless you must.
9. That the country is in danger is known to every one.

Exercise 114. — Write five sentences containing subordinating conjunctions.

CHAPTER XVI

INTERJECTIONS

180. The seven kinds of words that we have now learned to distinguish make up all our sentences: for every word that is really part of a sentence is either a noun, a pronoun, a verb, an adjective, an adverb, a preposition, or a conjunction.

There are other words, however, that we use *with* sentences, but not exactly as *parts* of them. They are a different kind of language.

Thus, if any one says, **Oh**! you hurt me, the word **oh** is apt to be very much like a groan. So in **Aha**! I have found you! **aha** takes the place of a shout; and in the following sentences, **Pshaw**! what a silly reason! **Poh**! that's nothing; He came, **alas**! too late, the words **pshaw, poh, alas** are about as expressive as a hiss, a puff, and a sigh.

181. When we use these words we do not assert anything, and very much of our meaning comes from the tone in which we speak; but everybody understands at once that we are pained or pleased, and so on, just as we tell by a dog's whining whether he is grieved or delighted.

Exercise 115. — Which words would express *feeling*, even if used by themselves?

1. Oh! I have ruined my friend!
2. O that I were rich again!
3. Ha! Can you not hear it?
4. Ho ho! Ahoy! A sail! A sail!
5. Hurrah! We've won a victory.
6. Hist! The squirrel sees you.

182. Such words are called **Interjections** because they are thrown into the midst of what we say without having much to do with other words.

183. A different sort of interjection is used in expressions like this: "**Bang!** There goes another gun!" where the word **bang** is used merely to imitate a noise. When we wish to represent these words by writing, we spell out the sounds as nearly as we can, just as we write *bow-wow* to represent the bark of a dog.

184. An Interjection is an exclamatory word or phrase used to express a feeling or to imitate some sound.

The word "interjection" means something *that is thrown into the midst of* what we say.

Exercise 116. — 1. Which of the following interjections can be used to express *joy?* Which to express *annoyance?* Which imitate some natural *sound?*

alas	hurrah	plop	boom	O dear
pshaw	ahoy	whoa	hello	ha ha ha

2. **Use** each of the above interjections in a sentence.

185. The most important interjections are included in the following classes:

I. Words used instead of an assertion to express *feeling* of various kinds:

(*a*) *Surprise or wonder;* as, **oh, ah, lo, whew.**
(*b*) *Pleasure, joy, exultation;* as, **oh, ah, aha, hey, hurrah.**
(*c*) *Pain, sadness, sorrow;* as, **oh, ah, alas, alack, alack-a-day.**
(*d*) *Contempt, disgust;* as, **pshaw, fie, fudge, pooh, ugh, bah.**

II. Words used instead of a *question;* as, *eh? ah? hey?*

III. Words used instead of a *command:*

(*a*) To *call attention;* as, **O, lo, ho, hem, hello, ahoy.**
(*b*) To *silence;* as, **hist, hush, whist, 'st, mum.**
(*c*) To *direct, expel,* and so on; as, **whoa, gee, haw, scat.**

IV. Words used to *imitate* sounds made by animals, machines, and so on. As —

bow-wow, ba-a-a, pop, bang, ding-dong, rub-a-dub, whiz, whir-r, honk-honk.

Notice the sound of such verbs and nouns as **grunt, buzz, roar, crash, hiss, puff.**

186. Many ordinary words and phrases are often used independently as mere exclamations, when their real meaning is hardly thought of. So with —

(1) *Nouns* and *pronouns:* **fire, nonsense, mercy, shame, what.**
(2) *Verbs:* **help, behold, look, see, begone, hark, listen.**
(3) *Adjectives:* **hail, well, welcome, strange, good, bravo.**
(4) *Adverbs, prepositions,* and *phrases:* **out, indeed, how, why, back, forward; on, up; amen, O dear, dear me, farewell, adieu, good-by, good day.**

187. When such an expression, even though used alone, retains its original meaning, we may supply what is omitted, and treat the word as part of a sentence. Thus:

Silence! (keep silence!) Good! (that is good!)
Scoundrel! (he is a scoundrel!)

188. Sometimes, as when greatly excited, we abandon sentences altogether, and utter only the most important words; as —

A sail! a sail! Now for the boats! Down with it!
Steady! Lower! To your oars, men!
All together! Up and at them!

Exercise 117. — Write sentences, using each of these words in the right way:

O! ahoy! alas! what! ho! oh! eh! pshaw! hark! sh!

THE PARTS OF SPEECH: SUMMARY

189. All the words in our language can be divided into these **eight classes called Parts of Speech.**

1. Nouns
2. Pronouns
3. Verbs — used to *assert.*

} used to name persons or things } are always required to make a sentence.

4. Adjectives and 5. Adverbs — used only to *modify* other words
6. Prepositions and 7. Conjunctions — used to show the *connection* between other words

} may help to form sentences.

8. Interjections — used to express *feeling* often stand by themselves.

190. The Parts of Speech are the classes into which words are divided according to their use in sentences.

191. It should be noted that phrases and clauses may take the place of certain of the parts of speech. Thus a phrase may be a noun, an adjective, an adverb, or a verb. A clause may be a noun, an adjective, or an adverb. These uses are seen in the following:

Phrases

Noun-phrase — All men revere *the Father of his Country* (Washington).

Adjective-phrase — A horse *without a rider* (a riderless horse) dashed by.

Adverb-phrase — He sent *in haste* (hastily) for a doctor.

Verb-phrase — The neighbors *were waiting* (waited) outside the gate.

Clauses

Noun-clause — *That he is coming* (his arrival) is certain.

Adjective-clause — All men *who love their country* (patriotic men) will enlist.

Adverb-clause — Stand *where you are* (there).

Exercise 118.— 1. Make a list of the nouns in the selection. 2. Of the verbs. 3. Of the adjectives. 4. Of the prepositional phrases. 5. Of the adverbs. 6. Change the second and third stanzas from the inverted to the natural order. 7. Mention three imperative sentences. 8. Give the pronouns and their antecedents. 9. Find all the phrases and clauses that take the place of other parts of speech.

THE BUILDERS

All are architects of fate,
Working in these walls of time;
Some with massive deeds and great,
Some with ornaments of rhyme.

Nothing useless is, or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest.

For the structure that we raise,
Time is with materials filled;
Our to-days and yesterdays
Are the blocks with which we build.

Truly shape and fashion these;
Leave no yawning gaps between;
Think not, because no man sees,
Such things will remain unseen.

In the elder days of art
Builders wrought with greatest care
Each minute and unseen part;
For the Gods see everywhere.

Let us do our work as well,
Both the unseen and the seen;
Make the house, where Gods may dwell,
Beautiful, entire, and clean.

Else our lives are incomplete,
  Standing in these walls of time,
Broken stairways, where the feet
  Stumble as they seek to climb.

Build, to-day, then, strong and sure,
  With a firm and ample base,
And ascending and secure
  Shall to-morrow find its place.

Thus alone can we attain
  To those turrets, where the eye
Sees the world as one vast plain,
  And one boundless reach of sky.

— *Longfellow.*

C. SENTENCE-BUILDING AND SENTENCE-ANALYSIS

CHAPTER XVII

COMPLEMENTS

192. We have already learned about two kinds of complements:

I. **Subjective Complements.** The complement of a **copulative** verb refers to the subject, and is called a **Subjective Complement.**

Any word or phrase that can modify a noun or a pronoun may be a subjective complement; as —

Some plants are **poisonous.**	(adjective)
Your friends are **musicians.**	(noun)
It cannot have been **he.**	(pronoun)
Time is **of great value.**	(phrase)

193. A Subjective Complement is a complement that refers to the subject of a copulative verb.

194. II. **Objects.** The complement of a **transitive** verb is the **Object** of it, and has nothing to do with the subject of the sentence, but only with the verb.

195. Any noun or pronoun, or any phrase or clause used like a noun, — that is, any *substantive* — may be used with a transitive verb as the object of it; as —

The jury has found a **verdict.**	(noun)
We have seen **him.**	(pronoun)
Fear to do wrong.	(phrase)
Tell only **what is true.**	(clause)

196. III. **Objective Complement.** There are some transitive verbs that must often have a *second* complement to complete their meaning. Thus:

Age *makes* a man **feeble.**	Ice *keeps* water **cool.**
Elizabeth *made* Raleigh a **knight.**	*Call* your dog **Bruno.**

197. In "Age makes a man feeble" the verb **makes** alone does not express the action performed on a man, for we need the adjective **feeble** to show what quality is produced in him. We mean not "Age **makes** a man," but "Age **makes-feeble**, or enfeebles, a man."

So, too, the meaning of **made** in the second sentence is *completed* by the noun **knight**, which shows that knighthood was conferred upon Raleigh — as if we had said "Elizabeth **made-knight**, or knighted, Raleigh."

198. Words used to complete the meaning of a transitive verb, and at the same time to add some name or quality to the object of it, are called **Objective Complements** — "objective" because they refer to the object, and "complements" because they complete the predicate.

Exercise 119. — Select the **objective complements**, and tell how each is used.

1. Fear made the soldiers pale.
2. We shall tint our walls green.
3. The people made Roosevelt president.
4. Time makes the worst enemies friends.
5. The warm weather has made the ice thin.
6. The Turks call their ruler Sultan.
7. The people called Paul, Jupiter.
8. The President has appointed Mr. Clark postmaster.
9. Get the horses ready immediately.
10. The club has chosen Roy captain.
11. We have appointed Henry Wise our agent.
12. The captain named his ship *Juno*.

199. A word used as the second complement of a transitive verb, and referring to the object of it, is called an **Objective Complement.**

Exercise 120. — Use these verbs in sentences with **objective complements.**

struck; make; named; appoint; elect; swept; called; dyed; chose; colored.

Exercise 121. — Select the **complements** of the verbs, and tell whether they are *objects* or *subjective complements;* that is, whether they refer to the subject or only modify the verb. Which sentences contain objective complements?

1. Rivers feed the ocean.
2. The reason is very plain.
3. The stars look very small.
4. Our souls are immortal.
5. I can find no fault with him.
6. A long rain will be welcome.
7. No one is ever too old to learn.
8. Every day brings its own duties.
9. Good habits are most easily formed in youth.
10. We are the heirs of past generations.
11. A man's actions show his character.
12. The greatest English poet is Shakespeare.
13. He made money his chief aim.
14. A rolling stone gathers no moss.
15. The betrayer of his country is a traitor.
16. Every man must educate himself.
17. Praising what is lost makes remembrance dear.
18. Agriculture is the parent of all industries.
19. Mountain chains keep the winds dry.
20. Wisdom's ways are ways of pleasantness.
21. War makes men bold.
22. Money alone can never make a man happy.

Exercise 122. — Write the following sentences, supplying such complements as are needed. Be prepared to tell what kind of complement is used in each case.

1. Second thoughts are ——.
2. Make me your —— and I will save you.
3. This fountain-pen seems ——.
4. Look this bicycle over and tell me ——.
5. Alexander called his —— Bucephalus.
6. He said that he saw me in the cloak-room, but it could not have been ——.
7. Think only ——, speak only ——.

Exercise 123. — Fill each blank first with a noun, second with an adjective, third with a phrase.

1. Washington and Lincoln were ——. 2. The best story that I have ever read was ——. 3. Life seems ——.

Exercise 124. — Fill each blank first with a noun, second with a phrase, third with a clause.

1. Every boy should learn ——. 2. We should love ——. 3. Cats dislike ——.

CHAPTER XVIII

MODIFIERS

Questions. — 1. What is a sentence? An assertion? What are the essential parts of one? 2. How many and what kinds of words *must* be used to make an assertion? 3. Illustrate from these sentences the meaning of "subject," "verb," "complement," "essentials," "modifier," and "adjective."

Cowardly men are generally poor soldiers.
These fine steamers now make regular trips.

4. What kind of steamers is meant? Which ones? 5. What words modify the verbs? What word describes the trips? 6. How are the subject and the object modified?

200. Sometimes our sentences consist of only the two or three words that may be called the *essentials*, namely, the simple subject, verb, and complement; but generally we find it necessary to *modify* some part in order to express our meaning exactly. In this way we build up fuller sentences.

Thus, instead of "Sheep furnish wool," or "They came," we might wish to say, "*My son's* sheep, *a foreign breed*, furnish wool *of fine quality*," or "They *unexpectedly* came *yesterday from town to welcome us*."

1. ADJECTIVES AS MODIFIERS

201. We know that the subject, the object, and sometimes the subjective complement is a *noun* or a *pronoun*, and that adjectives may modify nouns wherever they occur; hence we conclude that —

Adjectives may be added to either the *subject* or the *complement* as modifiers. Thus:

Australian sheep furnish fine wool.
These black sheep furnish some valuable wool.
Glass is a brittle, transparent substance.

Adjectives thus added directly to a noun, *i.e.*, without the intervention of a verb, are called **Attributive Adjectives.**

Exercise 125. — 1. (*a*) Classify each sentence; that is, tell its kind. (*b*) Point out the **subject** and its **modifiers.** (*c*) Point out the **verb.** (*d*) Point out the **complement,** tell its **kind,** and give its **modifiers.** Thus:

The first is a simple, declarative sentence. The subject *dogs* is modified by the adjective *savage*. The verb is *respect*. The object *masters* is modified by the adjective *stern*.

1. Savage dogs respect stern masters.
2. Coming events cast long shadows.
3. Has any man a heavy coat?
4. Take the broad, open path.
5. Such long journeys are tiresome.
6. A low barometer indicates stormy weather.
7. Hidden fire makes black smoke.
8. An uncontrolled appetite is a relentless master.
9. The Polish salt-mines seem inexhaustible.
10. The longest day has an end.
11. Your barking dogs are cowardly.
12. Destructive freshets have injured the late crops.
13. Is that snow-capped mountain an extinct volcano?

Exercise 126. — Write five sentences that illustrate the use of adjectives *as modifiers*.

Exercise 127. — Enlarge the following sentences by the use of adjective modifiers:

1. Leaves grow on trees.
2. Men obey laws.
3. Cats are fond of play.
4. Frost injures plants.
5. Winds bring rain.
6. The road winds down to the river.
7. Books interest children.

2. ADVERBS AS MODIFIERS

202. Besides a noun or a pronoun, every sentence always, as we know, contains a *verb*, and it sometimes contains an *adjective* as the complement of the verb. We know, too, that if a verb or an adjective needs a modifier to finish the meaning, an *Adverb* may be used. For example:

The man approached **cautiously**. Children **sometimes** make mistakes —

where the *verbs* are modified; and —

Some pine trees are **perfectly** straight. The old elm was **almost** dead —

where the *adjective complements* are modified.

Exercise 128. — 1. Point out the principal parts of each sentence and their modifiers, as in the preceding exercise.

1. All the bells ring mournfully.
2. Some faces look very sad.
3. The whistle always shrieks wildly.
4. The summons is quite welcome.
5. This spot is delightfully cool.
6. Such bright days rarely come.
7. The officers were criminally negligent.
8. He probably came here lately.
9. Those stories are hardly credible.
10. The sun always shines brightly somewhere.
11. Most early navigators were very venturesome.
12. I have been too idle heretofore.

Exercise 129. — Write five sentences illustrating the use of adverbs as *modifiers*.

Exercise 130. — Enlarge these sentences by the use of adverbs as modifiers:

1. The driver sounded his horn.
2. The train stopped.
3. Do strangers dine here?
4. The tiger walked to and fro in its cage.
5. General Lawton listened to the boy's story.
6. The piston fits the cylinder.
7. Answer when you are spoken to.
8. The clock ticks.

3. PREPOSITIONAL PHRASES AS MODIFIERS

203. There are several other kinds of modifying expressions which have the meaning and use of adjectives and adverbs.

204. A Prepositional Phrase may always be used like an adjective or adverb.

The low mountains *of Vermont* contain marble.
The layers, or beds, extend *for miles*.
They show great difference *in color*.
I am happy *beyond measure*.
Burns was a man *of genius*.

What does each phrase modify? What modifiers are there besides the phrases?

Exercise 131. — 1. Point out the modifiers in the following sentences:

1. The path of industry is the path to success.
2. The needle of the compass may not always point toward the north.
3. The invention of letters was attributed to the Phœnicians.
4. The Queen of Sheba saw the wisdom of Solomon.
5. Twenty slaves were brought to Virginia in 1619.
6. The weight of evidence is against you.
7. A dull, heavy cloud of vapor hangs gloomily in the sky above our heads.

2. How many words are needed to make a prepositional phrase? Of what kind must they be? In the seventh sentence, how many modifiers has "cloud"? How many has "hangs"?

205. Modified Prepositional Phrases. The object of a preposition, like a noun in any other use, may be modified by one or more adjectives, or by phrases used as adjectives. Thus we may say:

The height of mountains,
The height of these mountains.
The height of these lofty mountains.
The height of mountains in Alaska.

In the first sentence the object of the preposition is unmodified, in the second it is modified by a demonstrative adjective, in the third by a demonstrative and a descriptive adjective, and in the fourth by a prepositional phrase used as an adjective.

Words which modify other modifying words may be called **secondary modifiers.**

Exercise 132. — Find the nouns used in prepositional phrases and name the modifiers:

1. They marched to the sound of brazen trumpets.
2. The size of a man's head should determine the size of his hat.
3. In this small corner of the great Abbey lies the dust of many famous poets.
4. The paper in his nervous hand shook with a tremulous movement like that of an aspen leaf.
5. A dollar in the hand is worth ten dollars in some one else's pocket.

206. A Prepositional phrase is a phrase that contains a preposition and its object.

Exercise 133. — Enlarge these sentences by using prepositional phrases as modifiers:

1. The colonists defeated the troops.
2. A flake fell.
3. Cannon volleyed and thundered.
4. The odor is pleasant.
5. The steamer sailed.
6. Flowers bloom.
7. Geese fly south.

4. ADJECTIVE AND ADVERB CLAUSES AS MODIFIERS

207. Some dependent clauses are used like adjectives, others like adverbs, and still others like nouns. In the sentences "The country deserves statesmen who are wise," and "The country deserves wise statesmen," the clause "who are wise" in one sentence does precisely the same work as the adjective "wise" in the other sentence. In the sentences "Stay there!" and "Stay where you are!" the clause "where you are" does the same work as the adverb "there." In the sentences "That he is honest is well known," and "His honesty is well known,"

the clause "That he is honest" does the same work as the noun "honesty." The first clause is called an **adjective clause**, the second an **adverb clause**, the third a **noun clause**.

Exercise 134. — Point out the adjective clauses in the following sentences. What does each adjective clause modify?

1. The man who owns this lot is a banker.
2. The examination that I feared most was the easiest.
3. Drink only water that is filtered.
4. The boy to whom I lent my skates has moved away.
5. I should like to be the boy that plays the bass drum.

Exercise 135. — Rewrite these sentences, turning the adjectives into adjective clauses:

1. Selfish men are a nuisance.
2. Eat well-cooked food.
3. Who sings the old songs?
4. The last man shall be first.
5. The hard-working pupil will be rewarded.
6. Nervous horses should be handled gently.

Exercise 136. — Select the adverb clauses, and tell what they modify.

1. The book was found where you put it.
2. They will do as they are bidden.
3. Come as the waves come when navies are stranded.
4. Think of the future when you spend money needlessly.
5. He whistled, as he went, for want of thought.
6. Scatter flowers where our heroes lie buried.

Exercise 137. — Come *now*. Come *at once*. Come *when I call you*.
Stand *here*. Stand *in this place*. Stand *where you are*.

1. In these imperative sentences how is *come* modified? 2. What expressions tell *where* one is to stand? 3. Which of the modifiers are words? Phrases? Clauses? 4. Give the subject and predicate of each clause. 5. Use these clauses in sentences as modifiers: —— when the bell rings; —— before the car started; —— because it was closed.

208. An adjective clause is one used like an adjective.

209. An adverb clause is one used like an adverb.

210. A noun clause is one used like a noun.

CHAPTER XIX

MODIFIERS (*Continued*)

5. POSSESSIVES

211. Sometimes a word is adjective **by nature**, like those we have been studying; but a word that seems to be something else may be also adjective **by use**. In these sentences —

> Edward's bicycle has just broken down,
> They heard the horse's hoofs,
> The commodore's yacht was in the race —

can you find any words *used* like adjectives? Do they seem at all like nouns or verbs? To whom did the bicycle belong? What hoofs were heard? Who owned the yacht?

212. Such words as *Edward's*, *horse's*, *commodore's*, are called **Possessives**, because, if the statements just made are true, we can say —

> Edward had, or "possessed," a bicycle,
> The horse had, or "possessed," hoofs,
> The commodore had, or "possessed," a yacht —

and we see that they are really *nouns* changed a little from the common form, and *used like adjectives* to describe the thing mentioned by showing to whom or to what it belongs.

Exercise 138. — 1. Mention all the possessives, and tell what nouns they modify:

1. England's navy is very powerful.
2. Men's good deeds may live forever.
3. Children's manners show their training.
4. Napoleon's life came to an end at St. Helena.

5. We decorate the soldiers' graves with flowers.
6. Your money will go to some sailor's orphan children.
7. Is there a proverb about kings' daughters?
8. Greenland's warm climate is its greatest treasure.
9. Winter's rude tempests are gathering now.
10. Wisdom's ways are ways of pleasantness.
11. You'll find hornets' nests there.
12. Does Ecuador's largest coin equal our double eagle?

2. Change the possessive nouns to prepositional phrases, thus: "Greenland's climate" means "The climate of Greenland."

213. To make the possessive form, nouns commonly take an *apostrophe* and *s* ('s); but if an *s* has already been added to make the word plural, they take only an apostrophe ['].

214. A Possessive is a special form of a noun used to show whose property is meant.

6. APPOSITIVES

215. Another sort of modifier appears in this example:

This man is James Hooper, treasurer.

The nouns **James Hooper** and **treasurer** evidently refer to the same person, and we understand that James Hooper *is treasurer*. So, speaking of two men *who are machinists* we might say:

Hardy and Greene, machinists, have just failed.

Exercise 139. — In the following sentences:

My brother Rudolphus is coming home,
I, William, am to be married,
William Shakespeare, poet, died in 1616,
William Shakespeare, confectioner, lives in D Street,
We had reached that great wheat market, Chicago —

what word shows which brother is meant? Which words show who is meant by "William Shakespeare"? By "I"? In the fifth find two names for one thing.

216. A noun is often added to another noun to describe or explain its meaning, when one name is not enough. The noun thus added is called an **appositive**, and is just as much a modifier as an adjective is, though, unlike an adjective, it almost always *follows* the word it modifies.

The word "appositive" means *put by the side of.*

Exercise 140. — 1. Select the **appositives**, and tell to what words they refer.

1. The historian Macaulay wrote "The Lays of Ancient Rome."
2. The river Nile overflows its banks annually.
3. The seventh month, July, was named in honor of Julius Cæsar.
4. The children's favorite was Eugene Field, the poet.
5. The New England festival, Thanksgiving, comes in November.
6. The capital of New York, Albany, is on the Hudson.
7. We boys have neglected our lessons.
8. She advised us girls to be patient.
9. You carpenters have a busy life.

2. Make sentences, using the first five appositives **as subjects, modified by appositives.**

217. An Appositive is a noun used with another noun or with a pronoun to explain its meaning.

7. POSSESSIVE AND APPOSITIVE PHRASES

218. Possessive and appositive phrases will be easy for us to understand because, like adjective and adverb phrases, they are only possessives and appositives, with their modifiers.

219. We must remember that possessives and appositives are only **used** like adjectives; they are not what we *call* adjectives, but are really nouns or pronouns. Hence they have the same modifiers that other nouns and pronouns have.

Thus, instead of *girl's* hair, we might wish to speak of

This young Japanese *girl's* hair,

using a possessive phrase in which the adjectives **this, young,** and **Japanese** all modify the possessive *girl's*.

So with appositives:

My companion, **an old** *friend* **from Ohio,** was very entertaining.

Here **an, old,** and **from Ohio** are added to the appositive as secondary modifiers.

220. An Appositive phrase is an appositive with all its modifiers.

221. A Possessive phrase is a possessive with all its modifiers.

Exercise 141. — 1. Tell which phrases in the following are **appositive** and which **possessive**; and give the modifiers in each phrase.

1. Charles Dickens, the great English novelist, died in 1870.
2. The Moon, the satellite of the Earth, is about two thousand miles in diameter.
3. In 1807, Robert Fulton, an American engineer, sailed the first steamboat, the *Clermont*, on the Hudson.
4. Benjamin Franklin, a distinguished American statesman, was born in Boston in 1706.
5. Who would disregard a loving mother's counsel?
6. The brave colonel's reply was, "I'll try, sir."
7. Whittier, the Quaker poet, wrote "Snow Bound, A Winter Idyl."
8. Nathaniel Hawthorne, author of "The Marble Faun," was born in Salem, a city in Massachusetts.
9. Cortez, the conqueror of Mexico, was a Spaniard.
10. Remember your last year's experiences.
11. This is a debt of many years' standing.
12. Now comes the morning star, day's harbinger.

Exercise 142. — Read these words and note the ideas they suggest to you. Then make sentences containing these words **modified by appositive words or phrases.**

Gen. Putnam	Harrisburg	author	Chicago
steamboat	David	inventor	Amazon
Edward VII	student	Mt. Shasta	commander

8. APPOSITIVE CLAUSES

222. Some dependent clauses are used as appositive modifiers just as nouns are. Thus:

The fact *that life is short* should keep us busy.
The message, *that peace was declared*, flashed over the wires.
Harvey made the discovery *that the blood circulates*.

1. Point out the dependent clauses in these sentences. 2. Tell the subject and predicate of each. 3. Read each sentence, omitting the clause. 4. What word does each clause explain?

223. Appositives are generally nouns. A clause used as an appositive is a **Noun Clause.**

Exercise 143. — **Select the noun clauses**, and tell what each one modifies. Show the subject and the predicate. Read the principal clause.

1. The rumor that the steamer had been burnt was unfounded.
2. The statement that the earth is round is now undisputed.
3. The question whether I go or stay is still unanswered.
4. The wonder grew that one small head could carry all he knew.
5. Do not forget this — that the door to success is always marked "Push."

MODIFIERS: SUMMARY

224. We now understand how it is that a sentence may be very long; for it may contain several clauses, and we must often modify a word again and again before we can express exactly what we mean.

225. The *simplest modifiers for each part of speech* are given below.

Nouns and *Pronouns* may have for modifiers —

1. An adjective
   - word: Kind *hearts* are more than coronets.
   - phrase: This is an extremely interesting *book*.
   - clause: Those that came remained.

2. A Prepositional Phrase: The *life* of Livingstone was *one* of self-sacrifice.

3. A Possessive
   - word: Hope is youth's only *capital.*
   - phrase: Every man's *work* shall be manifest.

4. An Appositive
   - word: The *poet* Milton was blind.
   - phrase: *Homer*, the Greek poet, was blind.
   - clause: The *fact* that he is dead is proved.

Verbs, *Adjectives*, and *Adverbs* may have for modifiers —

1. An Adverb
   - word: He *gives* twice who *gives* quickly.
   - phrase: *Shall* we not *strive* more constantly?
   - clause: *Go* when he calls you.

2. A Prepositional Phrase: *Look* not mournfully into the past.

The other parts of speech are very rarely modified.

CHAPTER XX

SENTENCE ANALYSIS

Exercise 144. — 1. Mention the three classes into which sentences are divided according to meaning. 2. What is a simple sentence? 3. A compound sentence? 4. Into what may every compound sentence be separated? 5. Every simple sentence? 6. Into what may every enlarged subject be separated? 7. Every enlarged predicate? 8. What parts of speech may form a complement? What is a modifier?

1. THE ESSENTIALS OF A SENTENCE

226. The materials that we must have for making the shortest of sentences are — a *subject* with a noun or a pronoun in it; and a *predicate* with a verb in it.

(*a*) *Two words* are required — something talked about and something said; as —

Night comes. **Hope departs.** **Life ends.**

Look you! **Who calls?**

(*b*) But when the verb is *incomplete*, — that is, when the sentence would be almost meaningless without some other word in the predicate, — then *three* words at least are required; as —

We are children. **Youth is hopeful.** **Love makes friends.**

(*c*) When we have a transitive verb that requires a second complement, *four* words are needed; as —

Love makes labor light.

(*d*) When instead of a verb we have a *verb-phrase*, the number of essential words may be still larger; as —

Accidents may have caused delay.

227. In every sentence, then, there are these *two*, *three*, or *four* essential elements, out of which the whole sentence is constructed.

228. The essentials of a sentence, or what it needs more than anything else to give it meaning, are shown below.

The Essentials of a Simple Sentence			
Subject	Predicate		
Subject	Complete Verb	———	———
Subject	Copulative Verb	Subjective Complement	———
Subject	Transitive Verb	Object	———
Subject	Transitive Verb	Object	Objective Complement

229. **The Essentials of a Sentence are its Simple Subject, Verb, and Complement, without their modifiers.**

Exercise 145. — 1. Reduce each sentence to its simplest form by naming its essentials.

1. Our good deeds live after us.
2. Seconds are the gold-dust of time.
3. The orbit of the earth is elliptical.
4. Most male citizens over twenty-one can vote.
5. At sea the distant clouds seem low.
6. They made him captain of the foot-ball eleven.
7. The old mayor climbed the belfry tower.
8. Joan of Arc perished at the stake.
9. Regret for a misspent past will be useless.
10. The miser willed his property to a college.
11. Stone walls do not a prison make.
12. Young hearts never grow old.
13. We have tinted our walls green.

2. Treat other exercises in the same way, until the essentials of a sentence can be recognized and described very readily.

2. ANALYSIS

230. While studying the building up of sentences we have had some practice in *Analysis*, or the taking apart of sentences; for we have pointed out their principal parts, and have shown how each is modified.

231. Analysis is the process of separating a sentence into its parts, and of showing what they have to do with one another.

232. Method. — If, in analyzing a sentence, we treat modifying phrases or clauses as single words, the structure of it can be made clear, either orally or in writing, by telling in this order —

1. The kind of sentence.
2. The kinds of clauses that form it.
3. The principal clause (or clauses).
   a. The subject and its modifiers.
   b. The verb and its modifiers.
   c. The complement and its modifiers.
4. The subordinate clause (or clauses).
   a. The subject and its modifiers.
   b. The verb and its modifiers.
   c. The complement and its modifiers.
5. The connectives.
6. The independent expressions.

Model for Analysis. — "A fool speaks all his mind, but a wise man reserves something for hereafter."

1. This is a compound declarative sentence.
2. Formed by uniting two simple assertions.
3. The essentials of the first assertion are *fool speaks mind.*
4. The subject *fool* is modified by the adjective *a.*
5. The verb *speaks* is completed by its object *mind.*
6. The object *mind* is modified by the adjective *all*, and by the possessive adjective *his.*
7. The essentials of the second assertion are *man reserves something.*
8. The subject *man* is modified by the adjectives *a* and *wise.*
9. The verb *reserves* is modified by the prepositional phrase *for hereafter.*

10. The **object** *something* is unmodified.
11. The **conjunction** *but* unites the two assertions.

233. A *phrase* or *a dependent clause* may be analyzed by telling —

1. Its **kind.**
2. What it **modifies.**
3. The **essentials.**
4. The **modifiers.**

Thus, in the sentence —

De Soto, the discoverer of the Mississippi, **was buried** in its waters — we may say that *the discoverer of the Mississippi* is —

1. An **appositive** phrase,
2. **Modifying** the noun *De Soto.*

3 and 4. The **noun** *discoverer* is modified by the adjective *the* and by the prepositional phrase *of the Mississippi.*

3. ANALYSIS OF COMPLEX SENTENCES

234. A Complex sentence is one that has one or more dependent clauses.

Sentences containing relative pronouns are always complex.

235. A Complex Compound sentence is a compound sentence that contains one or more dependent clauses.

236. In analyzing complex sentences the directions given on page 101 may generally be followed.

Examples. — I. The past is a shadowy page which keeps forever the record of our lives.

1. This **is** a **complex declarative** sentence.
2. Formed of the **principal clause** and an **adjective clause.**
3. The **essentials** of the principal clause are *past is page.*
4. The **subject** *past* is modified by the adjective *the.*
5. The **subjective complement** *page* is modified by the adjectives *a* and *shadowy,* and by the **adjective** clause *which keeps forever the record of our lives.*
6. The **essentials** of the adjective clause are *which keeps record* — and so on.

II. Whoever does a good deed is instantly ennobled.

1. This is a **complex declarative** sentence.
2. Formed of a **principal clause** having a **noun clause** for its subject.
3. The **essentials** of the assertion are — and so on as before.

Exercise 146. — **Analyze** the following sentences:

1. Who owned the farm that was sold?
2. Tell me what you have learned.
3. The gentleman who called is a physician.
4. He is a man that I esteem highly.
5. Show me those that you have finished.
6. We shall send him whatever he demands.
7. Do you know for whom the gift is meant?
8. Have you heard what caused the fire?
9. I know what you want.
10. Ask her who he is.
11. We prize that which we obtain by effort.
12. This is the book from which he read the story.
13. My lord, I know not what the matter is.
14. People almost never do anything in anger which they do not repent.
15. He who was taught only by himself had a fool for a master.
16. Nature is loved by what is best in us.
17. There is no secret of the heart which our actions do not disclose.
18. Reputation is what we seem, but character is what we are.

237. When there is reason for the change, *modifiers* of almost every kind may be placed in *inverted order*, or they may be separated from that part of the sentence to which they belong; *e.g.*:

A maiden **fair**. And I the victor **slew**. Lean thou this staff **upon**. **Slowly** the day declines. **For us** the sun ne'er sets.

In oral analysis, we must be careful to **transpose** every part of the sentence to its more usual place.

When modified by a phrase, an adjective usually follows its noun. Thus, we say, "a man ready for work," not "a ready for work man."

Exercise 147. — 1. Read each of the following sentences, **transpose** into the usual order, and explain what changes you make.

1. Here ends the tale.
2. Many are our faults.
3. A mighty king was he.
4. Of years agone I'm dreaming.
5. The queen hath him offended.
6. Of many men the names he knew.
7. To pastures new press we now eagerly on.
8. Within my garden bloomed a lily tall.
9. Through the dark defile wound the long battalion slowly.
10. Here once the embattled farmers stood.
11. Lightly from bough to bough fluttered the birds in the tree-tops.
12. A vision bright at dead of night I saw.
13. Slowly and sadly we laid him down.

Exercise 148. — 1. Read and **transpose** as in Exercise 147.

2. Copy and make a **written analysis**, as in § 232.

1. Somewhere the birds are singing evermore.

2. Pleasantly rose the sun on the village of Grand Pré.

3. Under the spreading chestnut-tree
   The village smithy stands.

4. Down the broad valley, fast and far,
   The troubled army fled.

5. There wandered a noble Moslem boy
   Through the scene of beauty in breathless joy.

6. Safely through another week
   God has brought us on our way.

7. Softly now the light of day
   Fades upon my sight away.

Exercise 149. — Analyze the following sentences in full, orally or in writing.

1. What think ye of this?
2. Art is long and time is fleeting.
3. Reap what you have sown, and be content.
4. All things come to him who will but wait.
5. Study wisdom, and you will reap pleasure.
6. These are the reasons that have been given.
7. Here rest the great and good in lowly graves.
8. Betwixt eyes and nose a strange contest arose.
9. He is the freeman whom the truth makes free.
10. The human body is a study for one's whole life.
11. Hypocrisy is the tribute that vice pays to virtue.
12. The streams of small pleasures fill the lake of happiness.
13. The fate of empires depends upon the education of youth.
14. Not every disappointment which a man meets is a misfortune.
15. In the market-place of Bruges stands the belfry, old and brown.
16. Strong is thy dwelling-place, and thou puttest thy nest in a rock.
17. The first and greatest end of education is the discipline of the mind.
18. Work while it is day; the night cometh in which no man can work.
19. Hands of angels, unseen by mortal eyes, shifted the scenery of the heavens; the glories of night dissolved into the glories of the dawn.

20. Among the pitfalls in our way
    The best of us walk blindly.

21. Duty points, with outstretched fingers,
    Every soul to action high.

22. Oft on the trampling band, from crown
    Of some tall cliff, the deer look down.

23. Silently, one by one, in the infinite meadows of heaven,
    Blossomed the lovely stars, the forget-me-nots of the angels.

24. O softly on yon bank of haze
    Her rosy face the summer lays.

25. They are slaves who fear to speak
    For the fallen and the weak.

26. Through all the long midsummer day
The meadow sides are sweet with hay.

27. Lack of occupation is not rest;
A mind quite vacant is a mind distressed.

28. Still stands the forest primeval; but under the shade of its branches
Dwells another race, with other customs and language.

29. The master of the district school,
Brisk wielder of the birch and rule,
Held at the fire his favored place.

30. In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand Pré
Lay in the fruitful valley.

31. Then came the laborers home from the field, and serenely the sun sank
Down to his rest, and twilight prevailed.

32. Somewhat apart from the village, and near the Basin of Minas,
Benedict Bellefontaine, the wealthiest farmer of Grand Pré,
Dwelt on his goodly acres.

33. Thus, at peace with God and the world, the farmer of Grand Pré
Lived on his sunny farm, and Evangeline governed his household.

GEN. WARREN'S ADDRESS AT THE BATTLE OF BUNKER HILL

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?
What's the mercy despots feel?
Hear it in that battle peal!
See it in yon bristling steel!
Ask it, ye who will!

Fear ye foes who kill for hire?
Will ye to your homes retire?
Look behind you! — they're afire!
And, before you, — see
Who have done it! From the vale
On they come! and will ye quail?
Leaden rain and iron hail
Let their welcome be!

In the God of battles trust!
Die we may: and die we must:
But, oh! where can dust to dust
Be consigned so well,
As where heaven its dews shall shed
On the martyred patriot's bed,
And the rocks shall raise their head,
Of his deeds to tell?

— *John Pierpont.*

Questions. — 1. How many declarative sentences are there in this selection? 2. How many interrogative sentences? 3. How many imperative sentences? 4. What pronoun is omitted from the fifth line of the first stanza? 5. What adjective clause is there in the second stanza? 6. Make a list of the adverbs in the third stanza. 7. Explain the last two lines. 8. What are the modifiers of *come* in the second stanza? 9. What is the complement of *be* in the same stanza? 10. What transitive verbs do you find in the last stanza? 11. How many sentences are used in an exclamatory way? Why?

D. INFLECTION AND USE OF THE PARTS OF SPEECH

CHAPTER XXI

INFLECTION OF NOUNS: NUMBER

Exercise 150. — 1. What is a noun? 2. If a word stands as subject of a sentence, to what parts of speech may it belong? 3. To what if it is the object of a verb or of a preposition? 4. What do you call a word that is modified by an adjective? 5. How do you tell whether a word is a noun or not? 6. What kinds of words or phrases may modify a noun? 7. Use "store" as the subject of a sentence, and give it two or three modifiers. 8. Use "president" as an object, and modify it by a prepositional phrase and an appositive.

238. Besides using adjectives or other modifiers to show just what a word represents, it is often necessary to *change the form* of the word according to its different uses or applications; *i.e.*, *to inflect* it.

Thus: *trees*, *tree's* are inflected forms of the noun *tree; sweeter* and *sweetest*, of the adjective *sweet; him* of the pronoun *he;* and *drove*, *driving*, *driven*, *drive*, *drivest*, of the verb *drive*.

239. Inflection does not change the *original meaning* of a word, but rather extends or restricts its application, or adapts it to some particular use in the sentence.

Not all variations in form are inflections. Thus, adding *er* to *quick* to make *quicker* is an inflection. The word is still an adjective. *Quicken*, however, is a derived rather than an inflected form, for the suffix *en* is added to make the word a verb and thus to change it from one part of speech to another.

As compared with other languages English has very few inflections. Most of the inflected forms it once had have worn away and disappeared;

and now grammatical relations and uses are expressed by the order of the words in a sentence, by other words, or by substitute phrases.

"Inflection" means a *bending away* from the original form.

240. Most nouns have two forms for *number* and two for *case*. A few nouns have two forms for *gender*.

Eight pronouns have two forms for *case*, and a few are inflected for *number*.

Many adjectives and adverbs have three forms for *comparison*.

Verbs have seven or eight inflected forms for various uses. The other parts of speech are uninflected.

241. Inflection is a change in the form of a word to denote a difference in application or use.

NUMBER

242. The most common change in the form of a noun is that by which we express *Number*.

243. Number is the form of a noun or pronoun that shows whether it denotes one or more than one.

244. The singular number is the form of a noun or pronoun that denotes only one.

245. The plural number is the form of a noun or pronoun that denotes more than one.

246. Most nouns have two number-forms, the singular and the plural.

247. Rule I. — *Most nouns are made plural by adding* s *to the singular.* Thus:

chair	valley	zero	gulf	fife	monarch	German
chair*s*	valley*s*	zero*s*	gulf*s*	fife*s*	monarch*s*	German*s*

248. RULE II. — *Letters, figures, signs, etc., are made plural by adding* 's. Thus:

Do not make your r's and v's alike. Cancel the 9's. Make the + 's and −'s larger.

Exercise 151. — 1. (*a*) Is the number of syllables always the same in both singular and plural? (*b*) Which of these words are pronounced with an additional syllable in the plural? (*c*) Try to discover the reason. (*d*) What is the additional syllable?

House; place; pane; size; noose; plate; fire; bridge; bride; niche; name; rope; truce; pulse; fence; case; pause; force.

2. Tell why in making these plurals we have added es instead of s alone:

Losses; taxes; topazes; dishes; churches.

249. Some nouns end with a sound so much like that of s that we cannot pronounce the plural easily without making another syllable. Hence —

250. RULE III. — *Nouns ending in* s, x, z, sh, *or* ch (*soft*) *form the plural by adding* es *to the singular.* Thus:

grass	box	topaz	wish	larch
grasses	boxes	topazes	wishes	larches

Exercise 152. — Write the plural of —

Pass; branch; honey; tyro; clef; safe; fez; bush; patriarch; piano; fife; dwarf; fox; arch; medley; chimney; hoof; i *and* t.

251. Some nouns require other changes to be made in forming the plural.

Notice those ending in *y*. Which of them end in *y* after a consonant? What is the change in the plural?

fly	key	lily	buoy	story	tray	enemy	ditty
flies	keys	lilies	buoys	stories	trays	enemies	ditties

252. RULE IV. — *If the singular ends in* **y** *after a consonant,* **y** *becomes* **ie** *in the plural.*

Thus: Pony, *ponies;* sty, *sties;* cry, *cries;* body, *bodies.* Also, soliloquy, *soliloquies;* colloquy, *colloquies.*

253. RULE V. — *Thirteen nouns ending in* **f**, *and three in* **fe**, *form the plural in* **ves**. They are —

Beef, calf, elf, half, leaf, loaf, self, sheaf, shelf, staff, thief, wharf, wolf, knife, life, wife. (Plural, *beeves, calves, elves, knives,* etc.)

Wharfs is a recognized plural of wharf.

All other nouns in **f** or **fe** are regular, adding only **s**.

254. RULE VI. — *About forty nouns ending in* **o** *after a consonant form the plural in* **es**.

The most common ones are —

Buffalo, cargo, calico, echo, embargo, flamingo, hero, mosquito, motto, mulatto, negro, potato, tomato, tornado, torpedo, volcano, veto. (Plural, *cargoes, echoes,* etc.)

Most nouns ending in **o** (several *hundred* in all) are regular, adding only **s**.

255. RULE VII. — *Nine common words always form their plural without* **s**. They are —

Man, *men;* ox, *oxen;* goose, *geese;* woman, *women;* foot, *feet;* mouse, *mice;* child, *children;* tooth, *teeth;* louse, *lice.*

German, Mussulman, Turcoman, ottoman, talisman, are not compounds of *man,* and form their plurals in **s**.

Exercise 153. — Write the plural of each word:

Jelly; ruby; fairy; glory; duty; victory; turkey; sheaf; chief; strife; money; attorney; cameo; motto; grotto; half; waif; soliloquy; alley; ally; veto; solo; mouse; memento.

256. Proper Nouns, when made plural, generally follow the same rules as common nouns. Thus we write:

All the *Beechers;* the *Adamses;* the *Alleghanies;* several *Mr. Smiths,* both the *Miss Hudsons;* the two *Gen. Johnstons;* one of the *Dr. Davises;* the *Mrs. Wrights.* But

(*a*) To prevent confusion, we may make the fewest changes possible in the forms of proper nouns, and may write (for example) the *eight Henrys,* the *Marys,* the two *Miss Carys,* instead of the *Henries,* the *Maries,* the *Caries.*

(*b*) In referring to members of one family, or to partners in business, we may give the plural form to the title "Mr." or "Miss," instead of to the name itself. Thus we may say —

Mr. Hay, the *Messrs. Hay;* Miss Hart, the *Misses Hart.*

(*c*) A title is, of course, made plural when used with several names. Thus:

Messrs. Long and Collins; *Misses* Charlotte, Emily, and Anne Brontë; *Drs.* Brown and White; *Gens.* Lee and Jackson.

257. Most **Compound words** form their plural like simple words by changing the **final syllable.** Thus:

Frenchmen; greenhouses; flag-staffs; handfuls; court-yards; major-generals; four-in-hands; forget-me-nots; jack-in-the-pulpits; three-per-cents; piano-fortes.

(*a*) A few compounds are made plural by changing the *first part,* which the rest of the word merely describes. Thus:

Brothers-in-law; *sisters*-in-law; *sons*-in-law; *daughters*-in-law; *fathers*-in-law; *mothers*-in-law; *attorneys*-at-law; *attorneys*-general; *postmasters*-general; *commanders*-in-chief; *generals*-in-chief; *aides*-de-camp; *courts*-martial; *cousins*-german; *hangers*-on; *lookers*-on; *knights*-errant; *men*-of-war; and a few others.

(*b*) Occasionally *both parts* are changed, as in man-servant, *men-servants*

Exercise 154. — Spell or write the plural of these words:

Gentleman; grandmother; spoonful; son-in-law; handicraft; maid-servant; court-martial; dining-room; major-general; rope-ladder; eyelash; touch-me-not; go-between; stowaway; sailor-boy; out-going; cupful; by-path; attorney-general; man-servant; ottoman; Englishman; flower-de-luce; will-o'-the-wisp.

258. Foreign Plurals. — Many words taken without change from other languages retain their foreign plurals. Thus:

Larva, *larvæ;* vertebra, *vertebræ;* alumnus, *alumni;* focus, *foci;* fungus, *fungi;* radius, *radii;* stratum, *strata;* axis, *axes;* crisis, *crises;* ellipsis, *ellipses;* oasis, *oases;* genus, *genera;* phenomenon, *phenomena,* etc.

259. Some nouns have the *same form for both singular and plural meanings.* We can tell the number of such nouns only by the context. Among them are —

(*a*) *Deer, sheep, swine, alms, gross* — always singular in form.

(*b*) *Amends, means, odds, pains, wages* — always plural in form.

(*c*) *Brick, cannon, heathen, head, shot, sail; grouse, salmon,* and many *names of fish* and of *game; brace, score, hundred,* and other words referring to *number,* or to *quantity.* These have also regular plurals with a meaning different from that of the singular. *Alms* is now generally treated as plural in meaning, although singular in origin. As — The alms were received at the alms-gate.

260. (*a*) Some nouns, from the nature of what is meant, are almost *always singular.* As —

Wisdom, music, temperance, honesty, etc.

(*b*) And some are *always plural.* As —

Ashes, annals, antipodes, measles, nuptials, scissors, shears, tidings, victuals, vitals, etc.

261. (*a*) Some nouns are *plural in form* but *singular in meaning*. As —

News, gallows, and words ending in *-ics — politics, mathematics, ethics,* etc.

(*b*) And some, *singular in form*, may be *plural in meaning*, As —

Army, kin, committee, and other collective nouns. Also, *cattle.*

262. Some nouns used in two senses have *two plural forms.*

brother	*brothers* (by parentage)	*brethren* (by association).
cloth	*cloths* (kinds of cloth)	*clothes* (garments).
die	*dies* (for coinage, etc.)	*dice* (for games).
fish	*fishes* (regarded separately)	*fish* (collectively).
genius	*geniuses* (men of genius)	*genii* (supernatural beings).
index	*indexes* (tables of contents)	*indices* (algebraic signs).
pea	*peas* (in definite number)	*pease* (by the quantity).
penny	*pennies* (single coins)	*pence* (as a value or amount).
staff	*staffs* (as a military term)	*staves* (in most senses).
stamen	*stamens* (of flowers)	*stamina* (support or strength).

CHAPTER XXII

INFLECTION OF NOUNS: GENDER AND CASE

1. GENDER

263. Among the nouns that name *living beings*, many names show to which *sex* a person belongs; as —

Edward, Mary, Margaret;

and we sometimes find two nouns with no difference in meaning, except that one of them denotes a *male* and the other a *female;* as —

prince, princess; son, daughter; John, Jane.

264. Nouns that denote males are said to be masculine, or of the **masculine gender**; those that denote females are said to be feminine, or of the **feminine gender.**

Most nouns that denote living beings apply alike to males or females, and are said to be of **common** *gender*. For example: *child, parent, author, thief, stenographer, clerk,* etc.

The names of things without sex are said to be of the **neuter** gender. For example: *mountain, iron, sky.* Neuter means *neither.*

265. The gender of a noun is of little grammatical importance except as it determines the form of a pronoun or pronominal adjective used to represent it. *He, his,* and *him* represent **masculine** nouns; *she* and *her,* **feminine** nouns; and *it* and *its,* **neuter** nouns.

266. When sexless things are given the characteristics of persons, they are said to be *personified,* and may be either masculine or feminine. Thus, the *Sun, Time,* the *Ocean, Anger, War,* a *river,* etc., are represented by *he;* while the *Moon,* the *Earth, Virtue,* a *ship, Religion, Pity, Peace,* are spoken of as feminine.

267. Gender is distinguished in the following ways:

1. **By Inflection.** — The correlative nouns are similar in form, the feminine adding *ess* to the masculine. Thus:

abbot, abbess;	governor, governess;	master, mistress;
actor, actress;	heir, heiress;	negro, negress;
baron, baroness;	host, hostess;	priest, priestess;
count, countess;	hunter, huntress;	prince, princess;
duke, duchess;	Jew, Jewess;	prophet, prophetess;
emperor, empress;	lion, lioness;	shepherd, shepherdess;
god, goddess;	marquis, marchioness;	tiger, tigress.

Some words from *foreign languages* retain their inflected forms. Thus:

administrator, administratrix;	hero, heroine;	Francis, Frances;
beau, belle;	sultan, sultana;	Henry, Henrietta;
czar, czarina;	testator, testatrix;	Joseph, Josephine;
executor, executrix;	Augustus, Augusta;	Louis, Louisa;
	Charles, Charlotte;	Paul, Paulina.

268. 2. **By Different Words.** — Sometimes the feminine is a wholly *different word* from the masculine. Thus:

bachelor, maid;	lord, lady;	stag, hind;
earl, countess;	monk, *or* friar, nun;	wizard, witch;
king, queen;	sir, madam;	youth, maiden.

In *widower, widow*, the masculine is made from the feminine.

269. 3. **By Composition.** — Sometimes a well-known gender word is made a part of a compound word to show which sex is meant. Thus:

he-goat, *she*-bear, *man*-servant, *ewe*-lamb, *cock*-sparrow.

Exercise 155. — 1. Tell the gender of the following nouns, and when possible give the corresponding word of opposite gender.

Cousin; clerk; Edward; duchess; president; bridegroom; printer; empress; cashier; peacock; child; cook; czar; lass; widow; secretary; sultana; servant; nun; artist; spinster; aunt; goose; abbot; maiden; husband; roe; hen; landlord; laundress.

2. Give as many general names as you can for relatives of both sexes; as — *uncle, aunt.*

270. Gender is a distinction in words that denotes sex.

2. CASE

Exercise 156. — 1. Tell to what part of speech "cross" belongs in each sentence, and tell how you make the distinction.

1. The bridges cross the stream.
2. He gave me a cross look.
3. The emblem of the Christian religion is the cross.

2. (*a*) In what seven ways is the noun "Albert" used in these sentences?

1. Albert has returned.
2. This was Albert's book.
3. Go with Albert.
4. My brother Albert is ill.
5. Have you met Albert?
6. My name is Albert.
7. We named him Albert.

(*b*) How many forms does the noun have in these sentences? (*c*) Which use requires a special form? (*d*) How do the forms differ?

271. Besides having number-forms to show singular or plural meaning, nouns have also what are called *Case-forms*, according to their *use* in a sentence. But there is only one of the various uses for which a special form is required.

272. Nouns have two case-forms or cases — the common form, for all uses but one; and the genitive or possessive form, used to show ownership or possession.

273. The possessive form of nouns is made by adding to the common form an apostrophe and s ['s], or an apostrophe alone ['], according to the following —

RULE. — *To plural nouns ending in* s *add an apostrophe; to all other nouns add an apostrophe and* s. Thus:

Day's, days'; man's, men's; lady's, ladies'; Mr. Hay's book, Mr. Hayes's house; ostrich's, ostriches'.

NOTE 1. — In words ending with a sound that resembles that of s, the apostrophe with s forms an additional syllable. Thus:

James's; Miss Finch's [pron. *James*-ĕz, *Finch*-ĕz].

NOTE. 2. — The only exception to the rule occurs in such expressions as conscience' sake, goodness' sake, righteousness' sake, Jesus' sake, where the apostrophe alone is added because another s would make too many hissing sounds.

NOTE 3. — In forming the possessive of compound nouns or of noun-phrases, the possessive sign is always placed at the end. Thus:

son-in-law's; sons-in-law's; his brother John's death;
Martin Luther's hymn; William the Conqueror's reign.

Exercise 157. — Write the four forms of each of the following nouns. Thus:

	SING.	PLUR.
Common Form.	child,	children.
Possessive Form.	child's,	children's.

Girl; woman; wife; monkey; mouse; Miss Long; lady; chief; dwarf; ox; swine; Mr. Adams; man; hero; thief; brother; deer; colony; baby; piano; fox; son-in-law; German; attorney-general.

274. The meaning of the possessive case may often be expressed by the use of the preposition **of** and its object. Thus:

My uncle's death, or The death of my uncle.

Exercise 158. — 1. Write these expressions, using the possessive case instead of the prepositional phrase:

The residence of my sister.
The wife of my brother.
The manners of a gentleman.
A photograph of the baby.
The sting of a mosquito.
The store of Mr. Wilkins.
The decision of the court-martial.
The top of the chimney.
The retreat of the enemy.
The singing of Miss Vokes.
The stories of Howells.
The lectures of Curtis.
The novels of Dickens.
The mother of James.
The letters of Agnes.
The army of Xerxes.
The home of Adam.
The home of Mr. Adams.

2. Write the expressions in the first column, making every noun *plural*, and then write the equivalent possessive phrase.

275. A possessive does not always show ownership. It may denote —

1. *Origin;* as in — I own Scott's novels, She uses Butterick's patterns.

Or —

2. *Kind;* as in — He sells women's shoes and men's hats, and She has a man's voice.

CHAPTER XXIII

USES OF NOUNS

Exercise 159. — Analyze these sentences, and tell the way in which the noun " diamond " is used in each:

1. *Diamonds* are found in Africa and India. 2. Brazil exports *diamonds*. 3. The most precious jewel is the *diamond*. 4. Shall we call the jewel a *diamond?* 5. The countess wore a necklace of *diamonds*. 6. This priceless gem, the Kohinoor *diamond*, originally weighed eight hundred carats. 7. The *diamond's* luster is unsurpassed.

276. There are *twelve* different uses which nouns may have in the expression of thought. Seven of these uses we already know about.

A Noun may be used in a sentence as —

1. The **Subject of a verb**:

> The **wind** *sways* the tops of the trees.
> Can **woodpeckers** *make* such large holes?

2. The **Subjective Complement of a copulative verb** (or **of a passive verb-phrase**) [§ 433]:

> These trees *are* ancient **landmarks**.
> The Emperor of Russia *is styled* the **Czar**.

3. The **Object of a transitive verb** (or verbal word) [§ 374]:

> We *bend* the **branches** *to reach* the **fruit**.

4. The **Object of a preposition**:

> The shadow *of* the **tree** reaches *beyond* the **wall**.

5. The Objective Complement of a transitive verb:

They *made* Andrew Jackson President.

6. An Appositive to explain another noun or pronoun:

Homer, the famous Greek poet, was blind.
She mourned *him*, her only son.

7. A Possessive:

The Indian's wigwam gave place to the settler's cabin.

This is the only use that requires a special *form* of the noun.
We shall now study the remaining uses of nouns.

Instead of speaking of the *uses* of nouns or other words in sentences, we sometimes speak of their *construction* or *syntax*. These expressions are identical in meaning, and have to do with the relations of words to one another, or the way they are put together or arranged in sentences.

8. NOUNS AS INDIRECT OBJECT

277. A noun may be used as the *Indirect Object* of a verb. Thus:

We have *sent* the superintendent an invitation.

Exercise 160. — 1. Mention the object of each verb, and tell *to whom* or *for whom* something was done.

1. They gave a whip to the driver.
2. He paid a hundred dollars to physicians.
3. I bought a horse for my brother.
4. Who painted the picture for your friend?
5. I asked questions of the teacher.
6. We made a call on the Czar.
7. They gave the driver a whip.
8. She built the king a castle.
9. We offered the lady a glass of water.
10. Did you lend Henry this book?
11. I have written my mother a long letter.

2. Read the last four sentences with the object next to the verb.

3. Change the first six so as to have the object at the end.

278. Verbs like those in the preceding exercise often have two objects —

(1) One showing *what* is given, bought, etc., called the **Direct Object**, because it shows what the action directly affects; and —

(2) The other showing *to whom* or *for whom* something is given, bought, etc. This is called the **Indirect Object**, because it is less closely connected with the verb. The indirect object is sometimes said to be in the **Dative Case.**

279. When the direct object comes first, the indirect object is expressed in a prepositional phrase, introduced generally by **to** or **for**, sometimes by **of** or **on**, as in sentences 1–6, Exercise 160.

280. The Indirect Object of a verb is the noun or pronoun that shows to or for what person or thing the action is performed.

Exercise 161. — 1. Read the following sentences, **omitting** the indirect object.

2. Mention the **direct** and the **indirect** objects.

1. He sent my sister some fine mosaics from Florence.
2. The king granted the offender a full pardon.
3. He showed his audience some rare views.
4. This land yields its owner large crops.
5. This merchant allows his customers large discounts.
6. Throw the man a rope!
7. The government granted the Pacific railroad large tracts of land.
8. He forgave the man that debt.
9. Can you teach an old dog new tricks?
10. The judge showed the culprit no mercy.
11. Do you tell me the truth?
12. Can you bring us proofs?
13. We paid the men four dollars.

3. Read the sentences, substituting a **prepositional phrase** for the indirect object.

4. Analyze the preceding sentences, treating the indirect object as a *modifier of the verb.*

281. When a transitive verb with an indirect object is changed into a passive verb-phrase, either the direct or the indirect object may be made the subject. Thus:

They gave *me* a cordial invitation, may be changed to

A cordial invitation was given *me* — *i.e.*, to me, or

I was given a cordial invitation.

In the latter case the direct object is retained as the object of the passive verb. It is often called the *retained* object. [See § 434.]

Exercise 162. — Use the following verbs in sentences containing direct and indirect objects:

pay; find; sell; give; toss; make; return; deliver; write; lend.

9. NOUNS USED ADVERBIALLY

Exercise 163. — 1. What kind of phrases may be used like adverbs?

2. What words or phrases modify the following verbs as adverbs would? Tell whether they show *how much*, *how often*, *when*, and so on.

1. Have you been standing long?
2. We have been waiting for hours.
3. You might have slept a few minutes.
4. His burden weighs heavily.
5. The load weighs several tons.
6. He came very recently.
7. They went away in the night.
8. We met them last year.
9. She arrived last Sunday.
10. We buy a newspaper every day.
11. Did you fall far? No; I fell a few feet, then slid several rods, and rolled the rest of the way.
12. The steamer sailed due east three hundred miles the first day.

282. We see from the preceding sentences that not only adverbial and prepositional phrases, but also *nouns* and *noun-phrases*, may be used like *adverbs*. They may modify —

Verbs:
- We *shall remain* a week.
- He *has traveled* a thousand miles.
- He *was beaten* several times.

Adjectives:
This is a pound *heavier.*
It is *worth* ninety cents.
My ladder is ten feet *long.*

Adverbs:
You might write a great deal *better.*
We shall walk a mile *farther.*
A minute *later* all was lost.
Where shall we be a hundred years *hence?*

Nouns used adverbially may denote time, place, or manner — showing when, where, or how; but they generally denote *measure*, showing *how much*, *how far*, etc.

Exercise 164. — 1. Select the nouns used **adverbially**; tell what they modify, and whether they denote **measure**, **time**, **place**, or **manner**.

1. The sun sets fifty minutes later.
2. The moon rises an hour earlier.
3. They perished ages ago.
4. What is that coming this way?
5. A few years ago men were a month traveling a thousand miles.
6. Cowards die many times before their deaths.
7. A piece two inches wide and four feet long weighs three pounds and is worth one dollar.
8. He has crossed the ocean twenty times a year.
9. I walked the floor all night long.
10. The mayor was fifty-six years old last Tuesday.

2. **Analyze** the preceding sentences orally or in writing.

10. NOUNS USED INDEPENDENTLY

283. A Noun may be used *Independently* in a sentence —

1. *In calling to or addressing* some person or thing; as —

> Bring us some lilies, **Mary.**
> **Gentlemen**, have you agreed upon a verdict?

We say of such nouns that they are used "independently *in address.*" They are, therefore, sometimes called **vocatives.**

2. *In calling attention* to something not addressed; as —

> The wind, the wind! hear how it roars!
> Alas! poor creature! how she must have suffered!

We say of such nouns that they are used "independently *in exclamation*."

(*a*) A noun used in either of these ways stands by itself as a separate part of the sentence, *and should be set off from the rest of it by commas or an exclamation point.*

Exercise 165. — Select the **nouns** that are **used independently**, and tell whether they are used *in address* or *in exclamation*.

1. Drink, pretty creature, drink.
2. Give me of your balm, O fir tree!
3. What a fall was there, my countrymen.
4. Soldiers, here you must either conquer or die.
5. Our country! it is not the East with its broad-armed ports.
6. Roll on, thou deep and dark blue ocean, roll!
7. Mr. President, my object is peace.
8. The Pilgrim fathers! where are they?
9. The flag of the free! O long may it wave!
10. Permit me, sir, to add another circumstance.
11. "Youth!" he said, "I forgive thee."

11. NOUNS USED WITH PARTICIPLES

284. A Noun may be used *with a participle* that modifies it [§ 379–381] to make an adverbial phrase showing the *time* or *cause* of what is predicated. Thus:

Our **commander** *being slain*, we retreated. (Showing what *caused* the retreat.)

My **suspicions** *having been aroused*, I began to watch him. (Showing *why* or *when* I watched him.)

285. A noun used in this way is sometimes said to be used "absolutely." The entire phrase is used as a substitute for an adverbial clause

[§ 207], and really modifies the verb of the accompanying assertion. The examples given above mean —

We retreated *because our commander was slain.*
I began to watch him *since my suspicions were aroused.*

Exercise 166. — Tell how each verb is modified, and explain the use of the italicized nouns:

1. His *supplies* having been exhausted, the general capitulated. 2. We returned home, our *work* being finished. 3. The *jury* having been sworn, the trial proceeded. 4. The *river* being impassable, no attempt was made to cross it. 5. His *trials* (being) ended, he rests in peace.

12. NOUNS AS SUBJECT OF THE INFINITIVE

286. A noun may be used as the subject of an infinitive. Thus:

We know the earth to be round.
I believe him to be a dishonest man.

The noun here stands in the relation of object to the leading verb as well as that of subject of the infinitive. A personal pronoun thus used requires the objective case-form. Thus:

Make him hear.

[See Infinitives, § 376.]

Special Directions for the Use of Possessives

287. Sometimes the names of several persons are treated like a single noun in forming the possessive.

Thus, if Parker and Ward is the name of a business firm, we treat it like a compound noun, putting the possessive sign at the end when we speak of Parker and Ward's business or mills. To say Parker's and Ward's business or mills would show that the men were in business separately, or owned different mills.

Exercise 167. — 1. In the following expressions do we mean joint owners of the *same* thing, or separate owners of *different* things?

1. Hall and Whipple's hotel.
2. Elizabeth and Mary's reign.
3. William and Mary's reign.
4. Rice and Besant's novels.
5. Bulwer's and Thackeray's novels.
6. Do you prefer Tennyson's or Whittier's poetry?
7. Who were Cain and Abel's parents?

2. Write the possessive form of four business firms in your town.

288. RULE I. — (*a*) *To show separate possession of different things by several persons, use the possessive sign after the name of each. But* —

(*b*) *To show joint possession, use the sign after the last name only.*

Exercise 168. — 1. Change these expressions so as to show joint possession:

1. Gilbert's and Sullivan's operas. 2. Woodward's and Brown's pianos. 3. Warner's and Twain's "Gilded Age." 4. Grant's and Sherman's friendship. 5. Spain's and Portugal's alliance. 6. Beaumont's and Fletcher's dramas. 7. Hay's and Nicolay's "Life of Lincoln."

2. Change these so as to show separate possession:

1. Webster and Worcester's Unabridged Dictionary. 2. Steinway and Chickering's pianos. 3. Green and Macaulay's "History of England." 4. Webster and Worcester's dictionaries. 5. Do you prefer Tennyson or Browning's poetry? 6. Bancroft, Prescott, and Motley's History. 7. Lowell and Holmes's poems.

3. Give two different phrases each implying that Noyes and Weeks own the *same* mine. How would you show that they own *different* mines?

289. To express the idea of possession it is often better to use a *prepositional phrase* than to use the possessive sign. In

this way we may avoid awkward forms or the unpleasant repetition of hissing sounds. Thus:

"In the reign of Napoleon the Third" is better than
"In Napoleon the Third's reign"; and
"The houses of my father's partner" sounds better than
"My father's partner's houses." So, instead of
"Socrates's sayings" we say —
"The sayings of Socrates." Hence —

290. Rule II. — *Avoid harsh or awkward expressions by using a prepositional phrase instead of a possessive.*

Exercise 169. — **Improve** the following sentences according to Rule II:

1. What is the first governor of Rhode Island's name?
2. Did you hear the senator from New York's speech?
3. The conductor of the frieght train's excuse was insufficient.
4. Remember my wife's sister's invitation.
5. What is your college chum's father's business?
6. *Harper's Magazine's* circulation is immense.
7. Where are the architect of the post-office's designs?
8. This is Dr. Smith's the eminent surgeon's opinion.

Exercise 170. — **Point out the errors** in the use of the possessive, and give the rule violated.

1. Lady's maids. Childrens' playthings. Everybodies' business.
2. Where is Smith's and Jones's store?
3. This is the administrator of the estate's office.
4. The January "St. Nicholas's" illustrations are admirable.
5. Sloan and Abbott's estimate of Napoleon differ greatly.
6. Do you prefer Smith or Kitto's Bible Dictionary?
7. What do you think of the captain of the *Dauntless's* skill?
8. Which is larger, the *Independence* or the *Shamrock's* jib?

A possessive noun does the work of a phrase or of an *adjective*, and, like an adjective, may be used without the noun it modifies, as in "This poem is **Longfellow's**."

NOUNS: SUMMARY

291. About *Nouns* we have learned to distinguish the following:

1. Kinds
- Common.
- Proper.
- Collective.
- Concrete.
- Abstract.

2. Forms:
- Number:
  - Singular.
  - Plural.
- Gender:
  - Masculine.
  - Feminine.
  - Common.
  - Neuter.
- Case:
  - Common.
  - Possessive or Genitive.

3. Uses or Constructions:

1. Subject of the verb ——.
2. Subjective complement of the verb ——.
3. Object of the *verb* ——.
4. Object of the *preposition* ——.
5. Objective complement of the verb ——, referring to the object ——.
6. An Appositive explaining the noun (or pronoun) ——.
7. Possessive form modifying the noun ——.
8. Indirect object of the verb ——.
9. Used adverbially to modify the
   - verb ——.
   - adjective ——.
   - adverb ——.
10. Used independently in address (or exclamation).
11. Used with the participle —— to make an adverbial modifier of the verb ——.
12. Subject of the infinitive ——.

CHAPTER XXIV

PARSING OF NOUNS

292. We analyze a sentence by separating it into its *parts*, — words, phrases, or clauses — and showing how each one is connected with some other; if we then analyze each phrase and clause, we show how *every word* is used.

But we need to be perfectly familiar with the *forms* and *classes* of words as well as with their use. To do this we must examine each word by itself, and tell what is *grammatically important* about it. This is called **parsing** the word.

293. To parse a word is to tell what is of grammatical importance about it.

294. We should *analyze* a sentence before we parse the words in it, for the forms and classification of words depend upon their *use*, and this we discover through our analysis.

295. We should parse the words of a sentence in the following order:

I. **The Essentials** (subject, verb, complement).

II. **The Modifiers.**

III. **The Secondary Modifiers, etc.**

IV. **The Connective Words.**

296. In parsing a word we should tell —

1. The *part of speech* to which it belongs.

2. In what subdivision of that part of speech it is found: that is, *what kind* of noun, verb, adjective, etc., it is.

3. Its grammatical *form* — number, case, tense, etc.

4. Its *use* or *construction*, or what it has to do with some other word.

297. *How to Parse a Noun.* The following form may be used in parsing nouns:

Alexander II gave the Russian serfs their freedom not many years ago.

Alexander II is a *noun*, because it is a name; *proper*, because it is a special name meant for one person only; *singular*, because it denotes but one; *used* as the subject of the verb **gave**, for it represents the person about whom the assertion is made.

freedom is a noun; *abstract*, for it names [a quality or] a condition; *singular;* used as the *object* of the verb **gave**, for it shows *what* was given.

serfs is a *common* noun, because it is a name for any or all of a certain kind; *plural*, because it denotes more than one; used as the *indirect object* of **gave**, for it shows *to whom* freedom was given.

years is a *common* noun; *plural;* used *adverbially* to modify **ago**; it shows *how long* ago the event happened.

298. The following *briefer form* is generally better:

Alexander II is a singular proper noun; subject of the verb **gave**.
freedom is a singular common noun; object of the verb **gave**.
serfs is a plural common noun; indirect object of the verb **gave**.
years is a plural common noun; used adverbially to modify **ago**.

Exercise 171. — Analyze the following sentences, and parse the nouns:

1. The maize-field grew and ripened, and it stood in all the splendor of its garments green and yellow.
2. We may cover a multitude of sins with the white robe of charity.
3. I was born an American; I live an American; I shall die an American.
4. How cunningly Nature hides every wrinkle of her inconceivable antiquity under roses and violets and morning dew.
5. Frequent the company of your betters.
6. Congenial autumn comes, the Sabbath of the year.
7. It is the tint of autumn, a mighty flower-garland, blossoming under the spell of the enchanter Frost.

8. One morn a peri at the gate of Eden stood disconsolate.
9. The oratorio of Elijah was first performed in 1836 at Dusseldorf.
10. Habit is a cable; every day we weave a thread.
11. The longest syllable in English is the word strength.
12. The examiner asked the candidate few questions.
13. When the army was disbanded, Washington went to Annapolis.
14. Beautiful for situation, the joy of the whole earth, is Mount Zion, the city of the great King.

15. Her voice was ever soft,
Gentle and low, an excellent thing in woman.

16. And so make life, death, and that vast forever
One grand sweet song.

17. Farewell, thou ever changing moon,
Pale empress of the night.

18. Peace! Independence! Truth! Go forth
Earth's compass round;
And your high priesthood shall make earth
All hallowed ground.

19. Five times outlawed had he been
By England's king and Scotland's queen.

20. In a valley centuries ago,
Grew a little fern-leaf, green and tender.

21. Now came still evening on, and twilight gray
Had in her sober livery all things clad.

22. Hail Egypt! land of ancient pomp and pride,
Where Beauty walks by hoary Ruin's side;
Where plenty reigns, and still the seasons smile,
And rolls — rich gift of God! — exhaustless Nile.

23. O Painter of the fruits and flowers!
We thank thee for thy wise design
Whereby these human hands of ours
In Nature's garden work with Thine.

24. I hold it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping stones
Of their dead selves to higher things.

CHAPTER XXV

INFLECTION OF PRONOUNS

1. NUMBER

299. Fifteen pronouns have, like nouns, *two number-forms.* They are:

(1) The five personal pronouns:

Singular	*I;*	*thou;*	*he, she, it.*
Plural	*we;*	*ye, you;*	*they.*

(2) The six compound personal pronouns:

Singular	*myself;*	*thyself, yourself;*	*himself, herself, itself.*
Plural	*ourselves;*	*yourselves;*	*themselves.*

(3) Two demonstrative pronouns

Singular	*this;*	*that.*
Plural	*these;*	*those.*

(4) Two indefinite pronouns

Singular	*one;*	*other.*
Plural	*ones;*	*others.*

300. All other pronouns have but *one form,* which is used either with a singular or with a plural meaning.

Another, each, either, neither are **always singular** in meaning; and *both, few, many, several* are **always plural** in meaning.

Exercise 172. — 1. Tell whether these pronouns have a **singular or a plural** meaning:

This; we; you; few; she; them; who; myself; both; us; they; each; these; such; which; he; that; many; ourselves; either; whoever; themselves; several; all; those; who; it; any; some; another; neither.

2. Give the **other number form** of such of these words as have two forms.

2. GENDER

301. *He*, *she*, and *it* denote sex. *He* represents a male, and is of the masculine gender; *she* represents a female, and is of the feminine gender; *it* generally represents sexless things, and hence is said to be of the neuter gender.

(*a*) He is often used to represent an antecedent that applies to both males and females. As in —

If any *person* pays, give him a receipt.

(*b*) In sentences like "The child cries because it is hungry," "Shoot the crow if you see it," we use it, because the sex is either unknown or unimportant.

302. **Personification.** We sometimes speak of things *as if* they were persons, and use masculine or feminine pronouns in referring to them. Such objects are said to be personified. Thus: Ask the sun why he shines. Nature may be blind, but she is not mute.

303. It is frequently used as the temporary or anticipative subject of a verb, the real subject of which is a word or an expression that comes after the verb. As in —

It is always best *to try*. It is true *that health makes wealth*.

3. CASE

Exercise 173. — 1. I left the trunk behind me.
2. Thou art the Creator, and thy works praise thee.
3. He sent a servant on before him.
4. They know the rules and will obey them.

1. Whom do the pronouns in the first sentence represent? 2. Give the use of each one. 3. How does the form change with the use? 4. In No. 2 mention the pronoun used as subject; as object. 5. Do they represent the same person? 6. Why do they differ in form? 7. In Nos. 3 and 4 how are the forms of the pronouns changed? 8. How do you account for these changes?

304. We see from the preceding exercise that some pronouns have two forms: one when the pronoun is used as a **subject**, the other when it is used as an **object**.

Thus, besides *who*, we have the **objective** or accusative form *whom*, which is used when the pronoun is the object of a verb or of a preposition; as in —

Whom *did* you *mention? For* **whom** is it?

305. Eight pronouns —

I, thou, he, she, it, who, whoever, whosoever —

have two case-forms or cases *in one number or both:*

(1) The **objective** or **accusative** form, required when the pronoun is used as an object; and

(2) The **subjective** or **nominative** form for all other uses.

"Nominative" means merely *naming.*

306. The **Nominative** case is the form of a pronoun required for use as a subject or a subjective complement.

The **Objective** or **Accusative** case is the form of a pronoun required for use as the object of a verb or a preposition.

307. To give all the singular and plural case-forms of a pronoun is to **decline** it. Thus:

		NOMINATIVE	OBJECTIVE
First Person	*Singular.*	I	me
	Plural.	we	us
Second Person	*Singular.*	(thou)	(thee)
	Plural.	(ye) you	you
Third Person	*Sing. Masc.*	he	him
	Sing. Fem.	she	her
	Sing. Neut.	it	it
	Plural.	they	them

	Nominative	Objective
Singular or *Plural* in meaning.	who	whom
	whoever	whomever
	whosoever	whomsoever

(*a*) *Thou*, *thee*, and *ye* are now used chiefly in solemn address, or in poetry. The plural *you* commonly takes the place of *thou*, and may denote *one* person only.

Exercise 174. — 1. Name the case of each pronoun. Which are plural forms?

Her; him; them; who; I; ye; thee; whom; us; thy; you; me; it.

2. Learn the twelve nominative forms; the eleven accusative forms.

308. Three pronouns — *one*, *other*, *another* — like nouns, have a special form only for the possessive use. Thus:

Singular: one, one's; other, other's; another, another's.
Plural: ones, ones'; others, others';

309. *Either's* and *neither's* are sometimes used; but the phrases *of either*, *of neither*, are generally better.

CHAPTER XXVI

SPECIAL DIRECTIONS FOR THE USE OF PRONOUNS

310. Pronouns have all the *constructions*, or uses in sentences, that nouns have. They also have peculiar uses of their own, which we are now to study.

1. AGREEMENT

1. Everyone can have what *he* wants.
2. If anybody prefers pie, let *him* say so.
3. Neither of us knows how *he* got here.
4. Any girl may leave when *she* has finished the examination.
5. Each of us will be expected to tell what *he* has heard.
6. Some persons always say what *they* think.

1. What is meant by the antecedent of a pronoun? 2. In the first two sentences, why should we not say " they " and " them " instead of " he " and " him "? 3. Explain the number of both pronoun and antecedent. 4. In the third sentence, does the subject " neither " mean one or more than one? 5. Will " they " correctly represent it? Give your reason. 6. In the next two sentences, why may we not use " they " to represent " any girl " and " each of us "? 7. When is the singular form of a pronoun to be used? 8. The plural? 9. The feminine?

311. We must be careful always to use a singular pronoun to represent a singular antecedent, and a plural pronoun to represent a plural antecedent.

It is incorrect to say —

Every man may vote as *they* please —

for the plural pronoun *they* does not correctly represent the singular antecedent " man." We should say —

Every man may vote as *he* pleases.

312. Agreement. — *A pronoun must agree with its antecedent in number, gender, and person.*

313. It, they, and one are sometimes used indefinitely without an antecedent. As in —

It rains. It will freeze to-night. Who is it? It is I. It is the king. It is the queen.

They say that honesty is the best policy.
One should eat what one likes.

Exercise 175. — Fill the blanks with suitable pronouns, giving the reason for your choice. Thus:

"Neither had decided which *he* liked." The singular antecedent "neither" must be represented by the singular pronoun *he*. A pronoun must agree in number with its antecedent.

1. Neither had decided which —— liked.
2. Each woman contributed what —— could.
3. Everybody must look out for ——.
4. When one is ill, —— will call a physician.
5. If you find "Little Women" send —— to me.
6. This is such bad news that I cannot believe ——.
7. Sharpen my shears so that —— will cut.
8. Let each esteem others better than ——.
9. A person may make —— happy without wealth.
10. Let each of the girls take as much as —— can carry.
11. After you have read "My Girls," return —— to me.
12. If thine enemy hunger, feed ——.
13. If anybody knows, —— must not tell.
14. If anybody calls, tell —— to wait.

314. Antecedents joined by *and*. — *Singular antecedents connected by "and" must be represented by a plural pronoun when they denote different things, but by a singular pronoun when*

(1) *they denote the same thing, or*

(2) *when they are kept separate by the use of "each," "every," "many a," or "no."* Thus:

David and Jonathan (two persons) died as *they* had lived.

The inventor and manufacturer (one person) of this machine writes that *he* will be here to-morrow.

Let each man and each boy do what *he* can.

Many a pebble would tell a fascinating story if *it* could only speak.

No friend and no foe can boast that *he* ever helped me over a hard place.

315. Antecedents joined by *or* or *nor*. — *Use a singular pronoun to represent singular antecedents connected by "or" or "nor."* Thus:

Either the president or the cashier may testify to what *he* saw.

Neither the successful man nor the failure ends as *he* began.

316. In referring to singular nouns of different gender we may (1) use pronouns of different gender, (2) use a pronoun of the masculine gender, or else (3) change the form of the sentence. Thus, we may say —

Every boy or girl may keep what he or she has earned, or
Every boy or girl may keep what he has earned, or
All the boys and girls may keep what they have earned.

It is wrong, of course, to say, — Every boy or girl may keep what *they* have earned. If there were a singular pronoun that could refer to either males or females, we might not be tempted so often to use "they" incorrectly.

Exercise 176. — Read these sentences, supplying a suitable pronoun, and giving a reason for your choice. Thus:

Neither Henry nor Thomas has paid what he owes.

The singular pronoun *he* must be used to represent the singular nouns "Henry" and "Thomas" which are connected by "nor," and hence are to be taken separately.

1. Neither the lawyer nor the physician has all the practice —— could desire. 2. If thy hand or thy foot offend thee, cut —— off. 3. Where can I buy a good horse or farm, if I want ——? 4. Neither Alfred nor Ellen recited the lesson as well as —— might. 5. No man nor woman ever had all the good fortune —— hoped to have.

317. Collective nouns while singular in form are either singular or plural in meaning, and hence are represented sometimes by a singular and sometimes by a plural pronoun. When we say —

The *committee* has reported as *it* thought wise,

we speak of the action of one body. In —

The jury *were* divided in the opinions *they* formed,

we are thinking of the action of the *individuals* that form the body.

The name of our country, the United States, though plural in form is now more generally treated as a singular collective noun.

318. Collective nouns as Antecedents. — *Represent a collective noun by a singular pronoun when you refer to the collection as a whole, and by a plural pronoun when you refer to the individuals of the collection separately.*

Exercise 177. — Fill each blank with a suitable pronoun, giving the reason for your choice.

1. As the United States acted in the past, so will —— continue to act in the future.
2. The audience rose and cheered until —— could cheer no longer.
3. The jury refused to bring in a verdict before —— had slept on the matter.
4. Our club, if —— should meet, would probably express a variety of opinions.
5. The army left ruin and desolation along the road by which —— came.
6. When the House met, —— proceeded to elect a speaker.

2. CASE-FORMS

319. When we use the pronouns that have two case-forms, we must be careful to use only the **nominative** forms as *subjects* and *subjective complements*, and only the **accusative** forms as *objects* of verbs or prepositions.

320. The **nominative forms** for subjects and subjective complements are —

I, we, thou, he, she, they, who, whoever, whosoever.

The **objective forms** for objects of any kind are —

me, us, thee, him, her, them, whom, whomever, whomsoever.

321. RULE FOR SUBJECTS, ETC. — 1. *Never use an accusative case-form as a subject or as a subjective complement;* in other words —

2. *Subjects of verbs and subjective complements should be in the nominative case.*

Exercise 178. — Select the proper form of the pronoun, giving the reason for your choice. Thus:

"It wasn't (me, I) that did it." The nominative *I*, and not the objective *me*, should be used as the subjective complement of *was* according to the rule, "Never use an accusative case-form as a subject or a subjective complement." We should say, "It wasn't *I* that did it."

1. You and (me, I) will go together.
2. Why shouldn't (us, we) girls form a club?
3. Thy father says (thou, thee) must obey.
4. I should go if I were (he, him).
5. You said it was (her, she) that called.
6. (Them, they) that have want more.
7. I do not know (who, whom) it will be.
8. Reward (whomever, whoever) is deserving.
9. (Whom, who) do you think it is?
10. It is not (us, we) who are to blame.
11. Was it (she, her) that came last?
12. Few can entertain an audience better than (him, he).
13. I do not think it could have been (they, them).
14. She knows better than you or (me, I).
15. (They, them) that do well should be rewarded.
16. How much older are you than (her, she)?
17. Where are you and (he, him) to stay?
18. Who will ask for it, you or (I, me)?

322. RULE FOR OBJECTS. — 1. *Never use the nominative of a pronoun that has two case-forms, as the object of a verb or a preposition;* in other words —

2. *The object of a verb or a preposition should be in the accusative case.*

Exercise 179. — Choose the proper form of the pronoun, and justify your selection. Thus:

"He has invited you and (I, me)." The use of the nominative instead of the accusative *me* as the object of the verb *has invited* would be a violation of the rule, "Never use the nominative of a pronoun that has two case-forms as the object of a verb"; hence we should say, "He has invited you and *me*."

1. Let this be a secret between you and (I, me).
2. (Who, whom) did they choose?
3. I want you and (he, him) to go.
4. Nothing is too good for you nor (she, her) either.
5. (Who, whom) did you see?
6. Tell me (whom, who) you mean.
7. There was no one to go except (she, her) and her mother.
8. I wanted you and (him, he) to come again.
9. (Whom, who) is this package for?
10. (Them, they) that honor me I will honor.
11. Send (whoever, whomever) you choose.
12. I will give it to (whosoever, whomsoever) you select.
13. (Who, whom) did he appoint as executor?
14. This is for you and (I, me).
15. Let you and (I, me) bring the sleigh.

323. An appositive pronoun requires the accusative case-form only when in apposition with an object. Thus:

Honor thy *mother*, her who loves thee well, but
We will write to each other, you and I.

324. A pronoun used independently or with a participle should generally have the nominative case-form. Thus:

O Thou who hearest prayer! He failing, who shall succeed?

325. The subject and the complement of "to be," when the infinitive is used as a secondary object, must both have the accusative case-form. Thus:

I knew it to be him. He thought them to be us. Whom did he suppose me to be?

In these sentences, "it," "them," and "me" are direct objects of the verbs, and the infinitives "to be him," "to be us," and "to be me," are objective complements of the verbs "knew," "thought," and "did suppose."

Exercise 180. — Read each of these sentences several times, using different pronouns to fill the blanks, when possible. Thus:

It is *I*. It is *you*. It is *we*. It is *he*. It is *she*. It is *they*.

1. It is ——. It wasn't ——.
2. Is it ——? No, it is ——.
3. It is not —— nor ——.
4. —— and —— will go.
5. Neither —— nor —— went.
6. Those are for —— and ——.
7. He mistook —— for ——.
8. Do you know —— it is?
9. It can't be ——. It must be ——.
10. Was it ——? No, it was ——.
11. They saw —— and ——.
12. Between —— and ——.
13. Do you know —— he sent?
14. He knows —— it is for.
15. —— knew it was ——.
16. —— knew it to be ——.

Exercise 181. — Read the sentences, using that form of the pronoun which you think is correct. Give the reason for your choice.

1. Was it you or (I, me) that made the mistake?
2. It was intended for either you or (him, he).
3. (Who, whom) did he send with you?
4. Was it (him, he) (that, who, whom) you met at my uncle's?
5. Be careful (who, whom) you admit to your friendship.
6. No matter (who, whom) the poor fellow is, help him.
7. All (which, that) I have told you is between you and (I, me).
8. (Who, whom) shall we send in his place?
9. There are few better men than (he, him).
10. Each of them must answer for (themselves, himself).
11. (Whom, who) besides him do you think was rewarded?
12. Nobody should praise (themselves, himself).
13. Can you forgive (we, us) girls for our folly?
14. Please explain the phenomena: I do not understand (it, them).

3. *WHO, WHICH,* AND *THAT*

326. *Of the relative pronouns,* **who** *stands for persons only,* **which** *for things, and* **that** *for either persons or things.*

327. *That,* rather than *who* or *which,* is generally used —

(1) After a *superlative adjective.* Thus:

The *wisest* man **that** ever lived.

(2) After *same, all,* and the interrogative *who.* Thus:

The *same* friend **that** I visited. *All* **that** was left. *Who* **that** heard the orator can forget him?

(3) After antecedents denoting both *persons and things.* Thus:

He spoke of the *men* and the *cities* **that** he had seen.

Why not "*whom* he had seen" or "*which* he had seen"?

328. It is often better to use **that**, rather than "who" or "which," in **restrictive** clauses; that is, in clauses that limit the application of the antecedent by showing *which ones* or *how many*, etc., are meant.

Other adjective clauses state an additional fact about the antecedent, and may be called **co-ordinate, explanatory,** or **appositive** clauses. For example:

RESTRICTIVE. Franklin was the commissioner *that negotiated the treaty.*

CO-ORDINATE. Congress appointed a commissioner, *who negotiated the treaty.*

Exercise 182. — 1. **Fill the blanks** with *who, which,* or *that,* and give the **reason for your choice.**

1. He was deceived by the friend in —— he trusted. 2. A new party arose, —— opposed the National Bank. 3. These are the same persons —— assisted us before. 4. Who are those —— were introduced to us? 5. All —— I said did not influence him. 6. They have not forgotten the friends and the home —— they have left. 7. Is that the regiment of —— you are a member? 8. He was the first —— reached the New World. 9. The surgeon, —— was a very skillful man, saved

my friend's life. 10. The family —— I visited cannot be the one to —— you refer. 11. We saw the prisoners and the flags —— were captured.

4. RELATIVE PRONOUNS IN NOUN CLAUSES

329. The pronouns *what*, *who*, *whatever*, *whatsoever*, *whoever*, *whosoever*, *whichever*, and *whichsoever* are used in introducing noun clauses.

330. Noun clauses may be subjects, objects, or subjective complements.

Exercise 183. — 1. In these sentences explain the use of the italicized words and clauses:

1. I saw his *gifts*. I saw *what he gave*.
2. Milk was her only *sustenance*. Milk was *what sustained her*.
3. I hear your *remarks*. I hear *what you say*.
4. You tell the *truth*. You tell *what is true*.
5. Your *work* is excellent. *What you do* is excellent.
6. *Idlers* will fail. *Whoever is idle* will fail.
7. He will sell all his *possessions*. He will sell *whatever he owns*.
8. Take your *choice*. Take *whichever you choose*.
9. He will fulfill his *promise*. He will do *whatever he promises*.
10. Think about your *lessons*. Think about *what you study*.
11. *Whoever confesses* will be forgiven.
12. *Whatsoever you ask* shall be done.
13. *Whosoever will* may come.
14. *Who steals my purse* steals trash.

2. Read each sentence with the noun clause changed to a noun or a pronoun modified by an adjective clause, thus: "I saw that which he gave."

Exercise 184. — 1. Name four classes of pronouns. 2. Name those that are always of the same "person." 3. What two uses have relative pronouns? 4. What is a clause? 5. An adjective clause? 6. A noun clause? 7. Of what kind are pronouns that introduce adjective clauses? 8. What is a complex sentence? 9. Which pronouns have two number-forms? 10. Name the pronouns that have two case-forms. 11. Give the accusative case-forms. 12. Use *who* in five dif-

ferent constructions. 13. Mention three uses of the personal pronouns. 14. What determines the number-form of a pronoun? 15. In what constructions must the nominative case-form be used? 16. The accusative? 17. When must a singular pronoun be used to represent a collective noun? 18. What is the rule for the number of a pronoun that represents two singular nouns?

19. Parse the pronouns in the following selection. 20. Quote the two adjective clauses and tell what each modifies. 21. How is the noun clause used? 22. What clause modifies *buy* like an adverb? 23. What phrases may you substitute for *above* and *below*?

He liveth long who liveth well;
  All else is life but flung away;
He liveth longest who can tell
  Of true things truly done each day.
Then fill each hour with what will last;
  Buy up the moments as they go;
The life above, when this is past,
  Is the ripe fruit of life below.

331. PRONOUNS: SUMMARY

1. **Kinds** — Personal. Possessive. Demonstrative. Interrogative. Relative. Indefinite.
2. **Forms** — *Person:* First, Second, Third. *Number:* Singular, Plural. *Gender:* Masculine, Feminine, Neuter. *Case:* Nominative, Accusative or objective.
3. **Construction.** See Summary of Nouns, § 291.

PARSING

332. A pronoun is parsed by giving its 1. *kind;* 2. *antecedent;* 3. *person;* 4. *number;* 5. *case;* 6. *use;* and 7. *declension.* The following forms may be used:

My mind to me a kingdom is.

Me is a *personal* pronoun; represents the speaker; first *person;* singular *number;* accusative *case* after the preposition *to.*

Or more briefly —

Me is the first singular personal pronoun, in the accusative case after a preposition.

Those that waste their youth lose what they can never regain.

Those is a demonstrative pronoun; represents "those persons"; plural *number; used* as subject of the verb **lose.**

That is a *relative* pronoun; *antecedent,* **those**; *used* as the subject of the verb **waste.**

What is a relative pronoun; antecedent omitted; *used* as the object of the verb **can regain.**

Exercise 185. — Parse the *pronouns* in Exercise 171.

CHAPTER XXVII

INFLECTION OF ADJECTIVES

[Review pages 36–42.]

Exercise 186

1. Any bright, intelligent child.
2. Some poor anthracite coal.
3. Which planet is brightest?
4. Chasms, dark and dreadful.
5. Six tall Russian soldiers.
6. That road looks cheerless.
7. Several large Asiatic lions.
8. What plants are poisonous?
9. Those three decaying trees.
10. Every tenth man was lame.
11. All the written evidence.
12. This water tastes salt.

1. What is an adjective? 2. Which of the preceding adjectives *describe* what is mentioned? 3. Which show *how many* are meant? 4. Mention those that merely show *which ones* are referred to without describing them. 5. What is a predicate adjective? 6. Mention those used above. 7. Name the adjectives used to ask questions. 8. The two derived from proper nouns. 9. Those that are made from verbs. 10. Those that show quantity. 11. Which besides the predicate adjectives follow the nouns that they modify?

Exercise 187. — 1. Lake Erie is a large lake.
2. Lake Michigan is larger than Lake Erie.
3. Lake Superior is the largest lake in the world.

1. Mention the descriptive adjectives in these sentences. 2. What two lakes are compared? 3. With reference to what quality are they compared? 4. Which of the two has that quality in the greater degree? 5. What change in the form of the adjective is made to show this? 6. With what is Lake Superior compared? 7. What lake is of greater size than Lake Superior? 8. What lake has the quality of size in the highest degree? 9. In these comparisons what changes do you notice in the form of the adjective?

1. COMPARISON

333. Some adjectives are inflected to show that one object has *more of the quality* than others with which it is compared.

Thus, without making a comparison, we say —

This is a high mountain;

but, to show that another mountain with which we compare it has the quality of height in a *greater* degree, we add **er** to the adjective, and say —

Mt. Lafayette is a higher mountain.

And if we wish to show that one mountain among all those we are considering has the quality of height in the *greatest* degree, we add **est** to the adjective, and say —

Mt. Washington is the highest mountain in the state.

334. To add *er* and *est* to an adjective so that it may denote different degrees of a quality is to *compare* it.

335. Comparison is a change in an adjective to denote different degrees of quality.

336. The **positive** degree of an adjective denotes the *simple* quality. As — *tall, heavy, sad.*

The **comparative** degree denotes a *higher* degree of the quality. As — *taller, heavier, sadder.*

The **superlative** degree denotes the *highest* degree of the quality. As — *tallest, heaviest, saddest.*

Exercise 188. — 1. Tell which degree of these adjectives is given:

Happier; nobler; musty; clearer; slower; nearest; hot; proper; bright; slender; smaller; polite; fairest; luckiest; surest.

2. **Compare** the following adjectives:

Thin; feeble; strong; merry; lofty; brave; short; jolly; pretty; red; coy; gloomy; keen; shy; rough; great; mighty; lovely; idle; profound.

3. Which change y to i? Which really add only r and st? Which double the last consonant?

337. Irregular Comparison. — The following adjectives are compared in an irregular way — sometimes by *quite different words:*

Positive	Comparative	Superlative
Good, Well	better	best
Bad, Ill	worst	worst
Little	less	least
Many, Much	more	most
[Forth]	further	furthest
Far	farther	farthest
Fore	former	first, foremost

Positive	Comparative	Superlative
Late	later, latter	latest, last
Near	nearer	nearest, next
Old	older, elder	oldest, eldest
[In]	inner	inmost, innermost
[Out]	outer	outmost, outermost
[Up]	upper	uppermost

Note. — The words in brackets are adverbs. Several other superlatives are made by adding -most instead of -est. As —

northern, northernmost; southern, southernmost.

338. Many adjectives cannot be compared by inflection, since the addition of *er* and *est* would make awkward or ill-sounding words.

Hence a second method is employed by which *more* and *most* are used with the positive form to make the comparative and superlative. Thus:

beautiful, *more* beautiful, *most* beautiful.

Or we may use *less* and *least* to show degrees below the positive. Thus:

remarkable, *less* remarkable, *least* remarkable.

339. The adjectives to which **er** and **est** may be added are words of one syllable and a few words of two syllables, chiefly those ending in **y** or **le**. As —

Happy, hearty, ready; noble, able; polite, mellow, etc.

340. A few adjectives denote qualities that cannot exist in different degrees, and hence they can neither be compared nor modified by *more* and *most*. As —

Dead, chief, square, equal, principal, spherical, etc.

NOTE. — Such forms as *rounder, straighter, truest,* are sometimes used as if they meant *more nearly round* or *straight,* or *nearest true.*

Exercise 189. — 1. **Change the adjectives** to equivalent adjective phrases, and **change the phrases** to equivalent adjectives.

Handsomer; more shallow; most sincere; fittest; more handy; sauciest; most ample; narrowest; slenderest; more nimble; braver; gentlest.

2. Change them to phrases denoting **lower and lowest degrees.**

3. Tell which of the following adjectives are **not compared,** and give your reason:

Luscious; empty; hollow; supreme; wrong; tenth; dead; particular; false; vain; fashionable; naked; honest; lucrative; void; these; blind; equal; fatal; dry; wet; best; mean; dutiful; level; perfect; bitter.

4. Give the comparative and superlative forms of such of the foregoing adjectives as may be compared.

2. NUMBER

341. Only two adjectives, *this* and *that*, change their form when used with nouns plural in meaning. Thus:

this kind; **these** varieties; **that** reason; **those** reasons.

(*a*) **A or an, another, each, either, neither, many a, much,** and **one** are used only with singular nouns; and **both, many, several, sundry, divers,** and **most numeral adjectives,** only with plural nouns.

CHAPTER XXVIII

USES OF ADJECTIVES

342. I. (*a*) An adjective may be *closely connected* with its noun as an **attribute**, or part of the name. Thus:

Those brave soldiers prepared for **the coming** battle.

(*b*) Or it may be used **appositively**. Thus:

The *enemy*, equally **brave**, began the conflict.
Cool and **resolute** *they* awaited the onset.

343. II. It may be joined to a copulative verb as a **predicate** adjective, showing what is asserted of the subject. Thus:

The contest was **long** and **bloody**, and the result seemed **doubtful**.

344. III. An adjective may be joined to a transitive verb or verbal word as an **objective complement** to complete its meaning and at the same time add a quality to the object of it.

His troubles made him **insane**. We tried to make him **comfortable**.

Special Directions for the Use of Adjectives

345. **Agreement.** — *An adjective that implies one, or more than one, must agree in number with the noun that it limits.* Thus we should say —

"**This** kind" not "*these* kind"; "**that** sort" not "*those* sort"; "three **feet** wide" not "three *foot* wide"; "six **pounds** of tea" not "six *pound*."

346. Such expressions as *a few, a dozen, a great many, a hundred, ten thousand, three hundred sixty-five, two and a half*, may be considered adjective phrases when they modify nouns.

347. Agreement of Possessive Adjectives. — We have learned that possessive adjectives have two forms — one used to modify a following noun as in "*my* hand," "*your* heart," and the other used in the predicate after a copulative verb, as in "This desk is *mine*," "That coat is *yours*."

(*a*) *His* is used in either way; as "*his* land," "the land is *his*."

(*b*) *Mine* and *thine* are sometimes used like *my* and *thy* before a word beginning with a vowel sound; as "*mine* own," "*thine* honor."

348. Possessive adjectives refer to antecedents just as do personal pronouns, and care must be taken to see that there is agreement in person and number. Thus, when we say "Every man is expected to bring *his* gun," we use the form of the possessive adjective that corresponds to the singular antecedent "every man." It would be a violation of agreement to say "Every man is expected to bring *their* gun," though we can say with propriety "All of the men are expected to bring *their* guns."

Exercise 190. — Fill the blanks with the possessive adjectives *their*, *her*, *its*, or *his*, as you may think best.

1. A tree is known by —— fruit.
2. Deciduous trees shed —— leaves annually.
3. Neither of the ships lowered —— colors.
4. Let each person do —— best.
5. Even a child is known by —— doings.
6. Both the regiments laid down —— arms.
7. Each pupil must provide —— own books.
8. No faithful girl will forget —— duties.

349. Antecedents connected by "and" may be either singular or plural, — plural if they denote different things, singular if they denote the same thing or are separated by "each," "every," "many," or "no."

Martha and Mary (two persons) wept for *their* brother.
The secretary and treasurer (one person) has resigned *his* office.

Each leaf and each flower can speak *its* Maker's praise.
Every maple and every elm will have shed *its* leaves.
Many a flower and many a gem may have *its* beauty hidden.
No friend and no acquaintance gave me *his* aid.

Exercise 191. — Supply a suitable possessive adjective in each of these sentences, giving the reason for your choice:

1. Joseph and Benjamin rejoiced to see —— father.
2. Cultivate good temper and kind feeling: —— presence will make all about you happy.
3. Envy and hatred make —— possessor unhappy.
4. Poverty and wealth have each —— own temptations.
5. Each officer and each soldier will be permitted to retain —— arms.
6. My classmate and companion had completed —— studies.
7. Every steamer and every train had —— complement of passengers.
8. Every soldier and every sailor must register —— name.
9. The husband and father cannot support —— family.
10. Every city and village and farm furnished —— quota of soldiers.

350. Collective nouns may be either singular or plural, according to meaning.

Exercise 192. — Fill the blanks with *its* or *their*, as you think best:

1. The audience kept —— seats till the close. 2. The jury had not brought in —— verdict. 3. The House will elect —— speaker next Monday. 4. The Board of Aldermen will be divided in —— opinions. 5. Our club will hold —— meeting to-morrow. 6. The Post will install —— officers next week.

351. *A* or *An.* — A *should be used only before words beginning with consonant sounds, and* an *before words beginning with vowel sounds.* Thus:

A house, an honor; a wonder, a one, an onion, an ounce; a yew, a ewe, a ūse, a unit, a eulogy, an ûrchin, an ŭncle.

Note. — *One* begins with the consonant sound of w, and *long* u begins with the consonant sound of y.

352. Article Repeated. — *When two or more connected adjectives describe* **different** *objects, the article is used with each; but when they describe the* **same** *object, the article is used with the first only.* Thus:

A pink and a white dahlia (two flowers).
A pink and white dahlia (one flower).
A red, a white, and a blue flag.
A red, white, and blue flag.

How many flags are mentioned?

Exercise 193. — 1. **Fill the blanks** with *a, an,* or *the* when needed.

1. Brutus was —— honorable man.
2. This is —— universal truth.
3. He was —— kind and —— indulgent parent.
4. Omit —— first and second stanzas.
5. —— poor and —— rich have equal rights.
6. She was married to —— dignified and —— kindly man.

2. **Select the proper form,** giving your reason.

1. I prefer (these, this) kind of rugs. 2. Did they use (that, those) hose at the fire? 3. You must avoid (those, that) sort of people. 4. I haven't seen him for (these, this) two weeks. 5. We must catch (them, those) horses.

353. Adjectives not Compared. — *Do not compare adjectives so as to make ill-sounding or meaningless forms.*

Say the *most impertinent* fellow, not the *impertinentest;* and *more nearly square,* rather than *squarer.*

354. Double Comparison. — *Do not modify comparatives by* **more** *nor superlatives by* **most.**

For "They could not find a *more worthier* man," say, "a *worthier* man," or "a *more worthy* man." In "This is the most unwisest course," omit either *most* or *st.*

355. Forms Confused. — *Use the comparative form in comparing two objects, the superlative in comparing more than two.* Thus:

Which is **better** — health or wealth?
Which is **best** — health, wealth, or learning?

356. *Other* Misused. — *Do not spoil a comparison by wrongly inserting or omitting the word* **other**. Thus:

"New York is larger than any city in America," should of course be "than any *other* city in America"; and "Rhode Island is the smallest of all the other States," should be "of all the States."

357. Adjectives for Adverbs. — *Do not use an adjective where an adverb is needed.*

Not "speak *proper*," but "speak *properly*"; not "*real* good," but "*really* or *very* good."

358. Them. — *Never use* **them** *as an adjective.*

Expressions like "them books," "them things," are among the worst errors.

Exercise 194. — Analyze these sentences, and parse the adjectives.

1. Gentle rains revive the thirsty fields.
2. Firm-paced and slow, a horrid front they form.
3. Calm and serene as the iron walls around him, stood Regulus the Roman.
4. Many amusements appear harmless that are really dangerous.
5. The painting looks attractive, but the artist does not seem satisfied.
6. A few critics have pronounced it perfect.
7. The government thought him competent to command.
8. Make the house where gods may dwell beautiful, entire, and clean.
9. Many try in vain to be happy.
10. The people found their new ruler to be cruel and blood-thirsty.
11. Appearing honest and being honest are very different things.

359. ADJECTIVES: SUMMARY

1. **Kinds**
   - Descriptive
     - Common.
     - Proper.
   - Limiting
     - Article
       - Definite.
       - Indefinite.
   - Pronominal
     - Possessive.
     - Demonstrative.
     - Interrogative.
     - Relative.
     - Indefinite.

2. **Forms**
   - Positive.
   - Comparative.
   - Superlative.

3. **Uses, or Construction**

   1. **Modifies** the noun (or pronoun) ——.

   2. **Subjective Complement** of the verb (infinitive or participle) ——.

      Referring to ——.

   3. **Objective Complement** of the verb (infinitive or participle) ——.

Parsing

360. To parse an adjective we have to tell only its (1) **kind**, (2) **form** (if comparative or superlative), (3) **use**. These forms may be followed:

1. Full many a gem of purest ray serene
   The dark, unfathomed caves of ocean bear.
2. Do you know what American historian was blind?
3. Which king of England had six wives?

many-a is a *limiting* adjective; used to modify **gem.**

purest is a *superlative, descriptive* adjective; used to modify **ray.**

American is a *proper, descriptive* adjective; used to modify **historian.**

what is an *interrogative* adjective; used to modify **historian.**

blind is a *descriptive* adjective; used as subjective complement of **was,** and referring to **historian.**

which is an *interrogative* adjective; used to modify **king.**

six is a limiting adjective; used to modify **wives.**

CHAPTER XXIX

INFLECTION OF VERBS

1. TENSE FORMS

Exercise 195. — 1. Tell whether the time referred to is present or past. If in doubt, add " now " or " yesterday."

He thinks.	She rides.	It stood.	They fall.
I thought.	They caught.	We found.	Waves dash.
He catches.	I walked.	I lose.	Water freezes.
We study.	You wrote.	It grows.	Ice breaks.

2. Change each verb so that it will refer to some other time.

361. Nearly every verb has one change of form that affects the meaning as much as if it were modified by an adverb. Thus, speaking of the present time, we say —

I come; I wait; I stay;

but if the coming, waiting, or staying took place at some time in the past, we say —

I came; I waited; I stayed;

362. Tenses are the forms of a verb that distinguish time.

Exercise 196. — Tell whether the form of the verb denotes present or past time:

I have.	Thou mayest.	He was.	Thou canst.	He shall.
He does.	You may.	I will.	You can.	Thou art.
I did.	He might.	They had.	They could.	He hath.
We were.	I am.	She has.	It is.	You should.

363. The present tense of a verb is the form that generally refers to present time.

364. About twenty verbs cannot be changed in this way, and the time is, therefore, shown by something besides the form; as —

Now we spread our tents. We spread them *yesterday.*

In such cases we may *call* the form present or past according to its *use.*

365. The present tense is sometimes used of what is *past* or *future* to make it seem present or distinct; as —

In the fifteenth century a new era begins.
We leave the city to-morrow.

366. In *form* the present tense is like the *simple infinitive*, or *root*, from which all other forms are derived. [See p. 207.]

367. The past tense of a verb is the form that generally refers to past time.

368. The common or regular way of changing the present to the past form is by *adding* **ed**. Thus:

I called; I borrowed; I waited.

But in a number of the oldest verbs the change appears in the middle of the word, whether anything is added or not. Thus:

stand, stood; fall, fell; see, saw.

Exercise 197. — Write the present tense of —

Patted; played; began; could; caught; worked; stood; walked; chose; came; waited; bit; tried; crept; struck; blew; broke; flew; gazed; brought; burnt; whipped; did; bled; dug.

Write the **past tense** of as many of these as you can:

Work; write; make; wear; think; till; love; take; strike; see; pour; steal; speak; sit; sell; run; ride; guess; smoke; give; part; drive; dream; ask; try.

2. NUMBER AND PERSON

369. Other differences in the forms of a verb depend on what its subject is. Thus, in the *present* tense we say —

I	go	He	goes
We		She	
You		It	stays
They	stay	The man	
The men			

using a *special form* made by adding *s* or *es* whenever the subject is a third-singular pronoun or a singular noun.

370. As this special form is never used except with a subject denoting the *third person* and the *singular number*, it is called the **third-singular** form. It is also called the **s-form**, because it always ends in *s*.

Exercise 198. — Use every one of these words in succession to fill each blank, and spell the **third-singular form** of the verb:

I, *you*, *he*, *we*, *you*, *she*, *they*, *we*, *it*, the *men*, the *man*.

— go,	— find,	— perch,	— deny,	— smash,
— wish,	— ply,	— crouch,	— watch,	— cry,
— have,	— do,	— row,	— lie,	— lay.

371. Changes to suit the person and number of the subject were once much more common than now, and two old-style forms, such as we see in the Bible, are still used, especially in prayer and in poetry. Thus:

(*a*) With **thou** as subject the verb takes the ending **st** or **est** in both the present and past indicative tenses. For example:

Thou **waitest**; Thou **waitedst**; Thou **goest**; Thou **stoodst**;

and (*b*) instead of the customary third-singular form in s, a form ending in th or eth may be used in the present tense. Thus:

She giveth. He goeth. The wind bloweth.

Exceptions. — The verb be keeps many of its old changes of form, as shown in § 415.

Dare (meaning *venture*), and need, sometimes take no added s with a third-singular subject. Thus:

He dare not go. He dares you to do it.
He need not stay. He needs a coat.

372. Agreement. — Since the changes in the form of the verb are made according to the meaning of the subject, the verb is said "to agree with its subject."

3. VERBAL NOUNS AND VERBAL ADJECTIVES

373. By inflecting a verb in these different ways, we change the *form*, the *application*, and sometimes the *use* of it; but so long as it can form the predicate of a sentence, it still remains a verb.

We now come to certain other *verbal forms* that cannot be used as a predicate, and therefore are *not* verbs like the rest.

Exercise 199. — 1. Which of these verbal words and expressions cannot by themselves form the predicate of a sentence?

grow	took	broken	flying	give
running	goes	flew	fallen	grown
come	worked	playing	to take	to wait

2. Which may be nouns, and which adjectives?

374. From almost every verb are formed two special kinds of verbal words having the *use* of *other parts of speech*.

Thus, besides the true *verbs* drives, drove, we have two *nouns*, driving, and (to) drive, that name the action expressed by the verb; as in —

Driving is pleasant; I like to drive;

and two *adjectives*, **driving** and **driven**, that describe either the actor or the receiver of the action; as in —

A man **driving**; Snow **driven** by the wind.

375. Such nouns and adjectives as these differ from all others that are derived from verbs, since they may be formed from almost *any verb;* and, what is still more important to notice, they may have the *same modifiers* that verbs have. Thus:

(1) The **nouns**, if derived from transitive verbs, may take an object. As in —

Driving *fast horses* is pleasant;

and they always may be modified by an adverb. As in —

I like **to drive** *slowly*.

Here **driving** and **to drive** are used as subject and object, respectively; but, like verbs, they express action as passing over to something else, or as going on in different ways.

(2) So with **adjectives**, we may say —

a man **beating** *a dog*, or a dog **cruelly beaten**.

Here **beating** and **beaten** describe the man and the dog like adjectives, and are modified like verbs. There is no assertion in either expression, yet we think of the man as acting and of the dog as acted upon, as much as if a verb were used.

Exercise 200. — Find all the verbal nouns and verbal adjectives.

1. Horses drawing stone.
2. Stone drawn by horses.
3. To draw well requires skill.
4. A good teacher of drawing.
5. Ducks swimming in the lake.
6. Ducks shot by a hunter.
7. To work is to win.
8. Telling lies hardens the heart.
9. The house standing back from the road.
10. Fields plowed in the early fall.
11. An empty boat carried over the falls.

12. A long-boat carrying several shipwrecked passengers.
13. The habit of smoking tobacco or of playing with fire.
14. To waste in youth is to want in age.

376. 1. The *shorter* of the two nouns is the root or simplest form of the verb. It is used either with or without the sign *to* before it; as —

(to) **drive,** (to) **spin,** (to) **sleep,** (to) **walk.**

This is called the **root infinitive**, or simply the **infinitive.**

2. The *longer* verbal noun is formed with the ending *ing;* as —

driving, spinning, sleeping, walking.

This is called the **infinitive in -ing, or Gerund.** It is often treated in almost all respects like a noun (§ 276), having similar uses and modifiers. Thus:

Rapid **driving** in crowded streets is dangerous.

Exercise 201. — 1. Select the **infinitives**, and, if possible, tell how they are used.

1. These are wagons for carrying corn. 2. Writing letters is making signs. 3. Have you ever tried writing with your left hand? 4. We ran to the rescue. 5. We ran to rescue them. 6. To write letters easily is an accomplishment. 7. He came to stay here for his health. 8. He has tried to walk without his crutches. 9. His physician forbade him to run after eating. 10. I desire to go. I wish to go. I will go.

2. When possible, **substitute the other infinitive or gerund** for the one given in these sentences.

3. **Form the infinitive** of any ten verbs.

4. Form the gerund of the same ten verbs.

377. An Infinitive is a verbal noun. It names the action or condition expressed by the verb, and takes the same complements and modifiers.

NOTE. — The word "infinitive" means *infinite, unlimited.* It is applied to these forms because in them the idea of the verb is not limited as to person and number.

378. The two *adjectives* found among the inflected forms of verbs are called **Participles.**

379. One participle describes a person or thing as *continuing* an action. It is called the *imperfect, active,* or *present participle,* and always ends in *ing;* as —

driving, spinning, sleeping, walking.

380. The other participle is called the *perfect, passive,* or *past participle,* because what it describes is regarded either (*a*) as *having received the action* expressed by the verb; as in —

Threads are **spun**; Cattle are **driven**;

or else (*b*) as *having completed* some action; as in —

One who has **walked** or **slept.**

This participle usually ends in *t, d,* or *n.*

Exercise 202. — Select the **participles.** Tell from what verb each is derived, what each describes, and what its modifiers are.

A fisherman, leaving the shore, pulled out to the sunken reef in a boat kept for his use. Hearing a ship pounding on the rocks, he rowed till he could see the crew bound or clinging half-frozen to the shattered masts. They were partly hidden by the fog, and partly by patches of torn sails.

381. A Participle is a verbal adjective. It shares or participates in the nature of a verb and of an adjective.

382. These verbal nouns and adjectives are given along with other verb forms, because —

(1) They are made from almost every verb;
(2) Most verb phrases are formed by help of them; and —
(3) They take the same kind of complements and modifiers that verbs take.

CHAPTER XXX

INFLECTION OF VERBS (*Continued*)

1. CONJUGATION

383. The Conjugation of a verb is the orderly arrangement of its various forms.

"Conjugation" means *yoking* or *joining together*.

384. We shall find that there are commonly not more than *seven* or *eight* changes made in the verb by inflection. Thus, the common inflected forms of *wait* and *give* are —

Root	S-Form	Past Tense	Present Part.	Perf. Part.
wait,	waits,	waited,	waiting,	waited.
give,	gives,	gave,	giving,	given.

Besides these common forms we have the solemn forms —

waitest, waitedst, waiteth, givest, gavest, giveth.

385. Rules for Spelling. — I. *The third-singular form of the present indicative is made by adding* s *to the root-form, or* es, *when needed for the sound. If the verb ends in* y *after a consonant,* y *is changed to* i, *and* es *is added.* [See § 252.] As —

Make, makes; go, goes; wish, wishes; defy, defies.

Exception. Have becomes has.

II. *Silent* e *is dropped before the suffixes* er, ed, ing, *etc.* As —

Hope, hoped, hoping, hopest, hopeth.

EXCEPTIONS. *Hoe, shoe, toe, dye, singe,* and *tinge* retain the **e** before **ing**. **Die** becomes **dying**; **have** becomes **had**.

III. *Monosyllables, and dissyllables accented on the second syllable, if they end in a single consonant after a single vowel, double the final consonant before* **er, ed, ing,** *etc.* As —

Sad, sadder, saddest; hop, hopped, hopping; refer, referred.

IV. *To verbs ending in* **ic, k** *is added before all endings but* **s**. As —

Traffic, trafficked, trafficking.

Exercise 203. — Write in columns the **five common forms** of these verbs. Thus:

ROOT	S-FORM	PAST TENSE	PRESENT PART.	PERF. PART.
try,	tries,	tried,	trying,	tried.
rob,	robs,	robbed,	robbing,	robbed.

[See Appendix I for forms that you do not know.]

Omit; do; carpet; dry; defer; wrap; befit; submit; behave; echo; differ; bar; benefit; live; merit; ship; glorify; have; equip; regret; save; slap; concur; gaze; search; quit; compel; gossip; sing; singe.

386. Regular and Irregular Verbs. — We see that the two verbs *wait* and *give* are changed in different ways. The past tense and the perfect participle of *wait* are formed *alike*, that is, by adding *ed*. Thus:

wait, waited, waited.

But in *give* these two parts are *unlike*, being formed without the use of *ed*. Thus:

give, gave, given.

Elsewhere the changes are the same, and in order to conjugate any verb we commonly need to know only how these two forms are made.

387. Most verbs[1] form the past tense and the perfect participle by adding *ed* to the root, and are called **Regular Verbs.** All other verbs are called **Irregular.** For example:

	Root-Inf.	Past Tense	Perf. Part.		Root-Inf.	Past Tense	Perf. Part.
Regular	wait,	waited,	waited.	Irregular	give,	gave,	given.
	call,	called,	called.		fall,	fell,	fallen.

388. These three forms, the **infinitive**, the **past tense**, and the **past participle**, are called the **Principal Parts** of the verb, because when they are known, the whole conjugation of the verb can be given.

389. Double Forms. — Some verbs have *both regular and irregular forms* for the past tense, or for the perfect participle, or for both. Sometimes these forms differ in meaning, and frequently in use, but generally either may be used.

Such verbs are called **redundant.**

A few verbs like *must* and *ought* lack one or more of their principal parts. They are called **defective** verbs.

[For a list of irregular verbs, see Appendix to Part I.]

Exercise 204. — 1. I —— it now. 2. I —— it yesterday. 3. I have —— it to-day.

Fill the blanks with the **principal parts** of the following verbs:

Bear; beat; begin; bite; blow; break; bring; buy; catch; choose; do; draw; drink; drive; eat; find; forget; forsake; freeze; give; have; hide; know; lay; leave; make; mean; rend; ride; ring; see; seek; set; shake; show; slay; smite; sow; speak; spin; spring; strike; take; throw; weave; wear; wring; write.

Exercise 205. — 1. They may ——. 2. They —— yesterday. 3. They had already ——.

[1] All but about two hundred of the thousands of verbs in the language.

Use the **principal parts** of the following verbs to fill the blanks:

Become; bid; come; crow; fall; flee; fly; grow; lie; rise; raise; shine; shrink; sing; sit; slide; stand; steal; stride; strive; swear; swim; think; tread.

2. MOOD

390. If we study verbs in sentences we find them used to predicate in several ways or moods. Thus, they may be used —

1. **To command**; as, Be ready; Wish with me.

2. (*a*) **To question**; as, Is he ready? Who wishes this?
   (*b*) **To assert positively**; as, I am ready; She wishes it.

3. **To say something doubtfully, as if only thought of but not true in fact**; as —

If it be there I will bring it; If I were ready I would go.

391. It was once the custom to use in such cases quite different forms of the verb, called **Moods**, to show the manner or mode in which a person spoke. Comparatively few of these forms remain; and hardly any of them, or even the phrases that have replaced them, are now invariably used in any one way. Still it is customary to say that verbs are in the **indicative, imperative**, or **subjunctive** moods, according as they represent *facts*, or *commands*, or only *thoughts* not true in fact.

392. Indicative Mood. — The most common of these moods is the indicative; for generally our statements are presented as *facts*, or at least we *assume* them to be facts.

393. A verb is in the **Indicative Mood** when used —

1. *To state something as a fact.*

2. *To ask a simple question.*

The verbs in the following sentences are all in the indicative mood. Try to tell why.

He *goes* quickly. *Does* she *wish* it? Fish *can live* only in the water. We *shall rise* at daybreak. You *may go* now. *Can* you *analyze* the sentence? If she *was* there I *failed* to see her. If he *comes* — as he probably will — I *shall meet* him. If he *was* poor he *was* honest. I *could have gone* yesterday. Perhaps it *is* true.

394. Imperative Mood. — A verb is in the **imperative** mood when it expresses *a command, a request,* or *an entreaty.* As in —

Go quickly. Come with me. Do be honest.

395. A command, etc., is generally given to some person or persons addressed by name, or who are so well known as not to need mention, and so the subject of the imperative is commonly omitted. It is always of the second person, and may be singular or plural. It is sometimes expressed for the sake of emphasis. As —

Hear me, my friends. Go thou and do likewise.

In *form* the imperative is always the simple root of the verb, and it is always of the present tense.

In such expressions as Thou *shalt* not *steal,* You *will go* now, You *must pass* out at once, the indicative mood is used instead of the imperative for much the same purpose.

396. Subjunctive Mood. — The subjunctive mood expresses not what is real and actual, but rather what is only *thought of* as a possibility.

The distinctive forms that characterize it are giving way to indicative forms, and are little used nowadays in spoken language. They abound, however, in literature, and are still carefully used by discriminating writers. It is well to practice the use of some of them.

397. A verb in the *Subjunctive Mood* is used to express —

1. *What is uncertain, and to be decided in the future;*

2. *A supposition that is contrary to fact;*

3. *A wish.*

Some verbs in the following sentences are in the subjunctive mood. Tell which and why.

1. Though he **be** dead we shall find him.
   Even if he **fail** he will not despair.
   If the wind **be** fair, the ship may sail.

2. If he **were** willing I would help him.
   If he **were** rich, he would give liberally.
   Were she able she would come to me.

3. I wish I **were** well. O that he **were** here!
   Thy kingdom **come**. Long live the King!

398. The subjunctive is generally found in *subjoined* or subordinate clauses introduced by *if*, *though*, *unless*, *except*, *lest*, etc. Not all clauses thus introduced, however, contain subjunctives.

399. Subjunctive forms differ from the indicative in dropping all *personal* endings.[1] Thus:

Indicative:	goes,	stays,	risest,	sawest,	keepeth,	lovedst.
Subjunctive:	go,	stay,	rise,	saw,	keep,	loved.

This becomes more apparent when some of the forms of *be* are placed in contrast. Thus:

Present Indicative:	I am, We are,	Thou art, You are,	He is, They are.
Present Subjunctive:	I be, We be,	Thou be, You be,	He be, They be.
Past Indicative:	I was, We were,	Thou wast, You were,	He was, They were.
Past Subjunctive:	I were, We were,	Thou wert, You were,	He were, They were.

[1] The form *wert* (with *thou*) in the past tense of the verb *be* is the only exception.

400. Moods are inflected or phrase forms of verbs which show the manner of asserting.

Exercise 206. — Select from the following sentences **five** verbs that express a command; **three** that express a wish or a supposition contrary to the fact; **three** that state something as uncertain and to be decided in the future; **three** that assert a condition assumed to be a fact; **five** that state facts positively:

1. Clouds bring rain. 2. Dare to do right. 3. I wish my father were here. 4. The eclipse was total. 5. A robin built its nest in our elm. 6. Though I am not paid, I work hard. 7. Speak kindly to the erring. 8. He would be a spendthrift if he were rich. 9. If he was severe, he was not unjust. 10. The crew furled the sails. 11. Be just, and fear not. 12. Improve your opportunity before it be lost. 13. I should go even if the danger were greater. 14. If the truth be known, no harm can result. 15. Though she was there, I did not see her. 16. If it be fair, we shall go. 17. Unless he had taken to his heels, he would have been captured.

CHAPTER XXXI

VERB PHRASES

401. English verbs have no changes *in form* other than those already mentioned. In some languages the number of forms is much greater; but in English all other variations in time, mood, and so on, must be expressed in a round-about way by what are called **Verb phrases.**

402. *Verb phrases* are made by using some root infinitive or participle as the complement of another verb. As —

He will go. They have waited. She may write.
It is coming. It was built.

403. The verbs that are used with infinitives and participles merely to make verb phrases are called **Auxiliary** (i.e., *helping*) verbs.

404. The Principal Parts of the Auxiliary verbs are —

Present	Past	Perf. Part.	Present	Past	Perf. Part.
shall	should	——	must	——	——
will	would	——	do	did	done
may	might	——	be	was	been
can	could	——	have	had	had

The indicative forms used in the solemn or poetic style, with **thou** as subject, are —

Present	Past	Present	Past
shalt	shouldst	canst	couldst
wilt	wouldst	dost, doest	didst
mayest, mayst	mightest	art	wast, wert
		hast	hadst

1. FUTURE TENSE

Phrases made with *Shall* and *Will*

405. When we wish to predict that anything is to happen in time to come, we say —

I shall *take;* He will *take;*[1]

using the present tense of *shall* and of *will* to help us in expressing the idea of *taking* as *future.*

406. Future Tense phrases are formed with *shall* or *will* and a root infinitive, and denote future time.

For other uses of *shall* and *will* see §§ 443–448.

407. The parts of any verb phrase may be separated by other words; as in —

He will not go.	We shall, in all probability, fail.
Will she not sing?	Shall you and your friends remain?

Exercise 207. — Make sentences, using the future tense of each of these forms:

Went; caught; drove; blown; hid; trod; rejoiced; sang; sprung; said; lied; lain; came; flew; flow.

2. PERFECT TENSES

Have as an Auxiliary

408. I. **Present Perfect.** — Whenever we wish to speak of an action as *completed at the present* time, we do not say —

I buy it to-day, but I have bought it to-day —

[1] *Shall* or *will* is the verb here, and the infinitive *take* is, historically, the object of it. The phrase that they together make is called the *future tense of the indicative;* for the auxiliaries have lost much of their original meaning, and are now little more than *signs* of the future tense.

using the present tense of the auxiliary *have*, and the *perfect participle* of some verb. So, too —

The town has grown this year. It has occurred twice this century.

409. II. Past Perfect. — In speaking of an action as completed at some definite past time, we use the past form *had* with the *perfect participle*. Thus:

They had gone before I arrived.

410. III. Future Perfect. — If we wish to speak of an action as completed at some future time, we use the future tense, *shall* or *will have*, with the *perfect participle*, and say —

The sun will have risen before our arrival.

411. Phrases that denote completed or perfected actions are called Perfect Tenses. They are formed by combining the perfect participle of any verb with the various tenses of *have*.

412. We see then that by inflection and by the use of auxiliaries we form *six* tenses; namely —

Present: I hear.	*Present Perfect:* I have heard.
Past: I heard.	*Past Perfect:* I had heard.
Future: I shall hear.	*Future Perfect:* I shall have heard.

All of these tenses are found in the indicative mood; two of them are found in the subjunctive mood; and only one of them, the present tense, is found in the imperative mood.

Exercise 208. — Tell whether the verb shows present, past, or future time, and give the corresponding perfect form of that tense; *i.e.*, the perfect tense phrase:

1. He sings well.
2. He wrote yesterday.
3. They will go to-morrow.
4. They could not wait.
5. They should obey their parents.
6. She had an instructor.
7. We shall set out on his return.
8. Can it be true?
9. What could he answer?
10. Would he welcome you?

Conjugation of the Regular Verb *Live*

413. Below will be found the common inflected and phrase forms of the verb *live* in the various moods and tenses.

The first column contains the singular, and the second column the plural forms. The figures 1, 2, 3 indicate the person. The solemn forms with *Thou* as subject will be found elsewhere.

Principal Parts. — *Present*, live; *Past*, lived; *Perfect Participle*, lived.

Indicative Mood

Present:	1. I 2. You 3. He	live lives	1. We 2. You 3. They	live
Past:	1. I 2. You 3. He	lived	1. We 2. You 3. They	lived
Future:	1. I 2. You 3. He	shall live will live will live	1. We 2. You 3. They	shall live will live
Present Perfect:	1. I 2. You 3. He	have lived has lived	1. We 2. You 3. They	have lived
Past Perfect:	1. I 2. You 3. He	had lived	1. We 2. You 3. They	had lived
Future Perfect:	1. I 2. You 3. He	shall have lived will have lived will have lived	1. We 2. You 3. They	shall have lived will have lived

Subjunctive Mood

Present:	1. (If) I 2. (If) thou 3. (If) he	live	1. (If) we 2. (If) you 3. (If) they	live

Past:	1. (If) I 2. (If) thou 3. (If) he	lived		1. (If) we 2. (If) you 3. (If) they	lived

Imperative Mood

Present, live (thou or you), live (ye or you)

Infinitives and Participles

Infinitive:	*Present,* (to) live *Perfect,* to have lived	Participles:	*Present,* living *Perfect,* lived *Present Perfect,* having lived
Gerund:	*Present,* living *Perfect,* having lived		

In a similar way conjugate the verbs, *save, mark, cry, play, heat.*

Conjugation of the Irregular Verb *Give*

414. Below will be found the common inflected and phrase forms of the verb *give* in the various moods and tenses.

Principal Parts. — *Present,* give; *Past,* gave; *Perfect Participle,* given.

Indicative Mood

Present:	1. I 2. You 3. He	give gives		1. We 2. You 3. They	give
Past:	1. I 2. You 3. He	gave		1. We 2. You 3. They	gave
Future:	1. I 2. You 3. He	shall give will give		1. We 2. You 3. They	shall give will give
Present Perfect:	1. I 2. You 3. He	have given has given		1. We 2. You 3. They	have given

Past Perfect:	1. I 2. You 3. He	had given	1. We 2. You 3. They	had given
Future Perfect:	1. I 2. You 3. He	shall have given will have given	1. We 2. You 3. They	shall have given will have given

Subjunctive Mood

Present:	1. (If) I 2. (If) thou 3. (If) he	give	1. (If) we 2. (If) you 3. (If) they	give
Past:	1. (If) I 2. (If) thou 3. (If) he	gave	1. (If) we 2. (If) you 3. (If) they	gave

Imperative Mood

Present, give (thou or you), give (ye or you)

Infinitives and Participles

Infinitive:	*Present*, (to) give *Perfect*, to have given	**Participles:**	*Present*, giving *Perfect*, given *Present Perfect*, having given.
Gerund:	*Present*, giving *Perfect*, having given		

In a similar way conjugate the verbs *drive*, *make*, *write*, *drink*, *lay*, *lie*, *find*.

Conjugation of the Irregular Verb *Be*

415. The verb *be* not only keeps many of the old forms, but is really made up of three different verbs — the infinitives and participles *be*, *being*, *been*, from one root; the present tense, *am*, *are*, etc., from another; and the past *was*, *were*, from a third. Its inflected and phrase forms are as follows:

Principal Parts. — *Present*, be. *Past*, was. *Perfect Participle*, been.

Indicative Mood

Present:	I am You are He is	We You They } are
Past:	I was You were He was	We You They } were
Future:	I shall be You He } will be	We shall be You They } will be
Present Perfect:	I You } have been He has been	We You They } have been
Past Perfect:	I You He } had been	We You They } had been
Future Perfect:	I shall You He } will } have been	We shall You They } will } have been

Subjunctive Mood

Present:	(If) I (If) you (If) he } be	(If) we (If) you (If) they } be
Past:	(If) I (If) you (If) he } were	(If) we (If) you (If) they } were

Imperative Mood: *Present*, be (thou or you), be (ye or you)

Infinitives and Participles

Infinitives: { *Present*, (to) be; *Perfect*, to have been

Participles: *Present*, being; *Perfect*, been; *Present Perfect*, having been

Gerunds: { *Present*, being; *Perfect*, having been

Exercise 209. — 1. Fill the blanks with the proper *present* indicative forms of be. [See § 426.]

I —— well.	We —— well.	She ——well.
Thou —— well.	You —— well.	One —— well.
He —— well.	They —— well.	Some —— well.

2. Fill the blanks with the proper *past* indicative forms of be.

I —— absent.	We —— absent.	The king —— present.
You —— absent.	They —— absent.	The princes —— present.
He —— absent.	Roy —— present.	Many —— present.
She —— absent.	Boys —— present.	Thou —— present.

3. Fill the blanks with present and past *subjunctive* forms of *be*. Use *if*.

3. POTENTIAL FORMS

May, *can*, and *must* used as Auxiliaries

416. *May*, *can*, and *must* are used with root infinitives to make what are called **Potential** phrases, that express what is *possible*, *conditional*, or *obligatory*.

May implies *permission*, *can* implies *ability* or *power*, *must* implies *obligation* or *necessity;* but, as they often lose their proper meaning and become mere auxiliaries, they are given as parts of the conjugation of the verb that they help.

417. The present forms *may*, *can*, and *must* generally give a *present* meaning. Thus:

You may go; *i.e.*, you *have permission* to go.
We can give; *i.e.*, we *are able* to give.
The engine can draw the train; *i.e.*, it *has the power* to draw it.
I must go; *i.e.*, I *am obliged* to go.
It must be sold; *i.e.*, the sale of it *is necessary.*

418. May and can sometimes have a *future* or *subjunctive* meaning as in —

You may slip; *i.e.*, perhaps you *will* slip.
I shall come if I can; *i.e.*, if it *be* possible.

419. The past forms *might* and *could* may give a *past* meaning to the phrase; as in —

He could not wait; *i.e.*, he *was* not able to wait;

or they may give a *subjunctive* meaning, as of something merely thought of. Thus:

Even if he were here, he could not wait.
He might be useful, though hard to manage.

420. Should, the past tense of *shall*, is sometimes used with a present meaning to denote a duty or obligation; as in —

You should do as you are bidden. [See § 448.]

421. Potential phrases denote permission, power, obligation, or necessity. They are formed by using the auxiliaries *may*, *can*, *must*, *might*, *could*, *would*, or *should*, with the root infinitive.

Exercise 210. — Using the infinitive of each of the following words, make sentences containing potential phrases, and tell whether they denote *permission*, *power*, *obligation*, etc.:

Speak; borne; broken; chid; drew; feel; sat; froze; slain; shod; smote; swung; swept; thrust; raised; rose.

4. EMPHATIC, INTERROGATIVE, AND NEGATIVE VERB PHRASES

422. *Do* as an Auxiliary. — Instead of the simple present or past *He tries*, *I tried*, *Try*, we may say more emphatically —

He does try,	I did try,	Do try,
They do try,	You did try,	

using the verb *do*, and the infinitive *try*.

Here *do* seems to have lost its ordinary meaning, *perform*, and serves only as an auxiliary to make an *emphatic* form of the verb *try*.

423. When we ask or deny, as in **interrogative** or **negative** sentences, these phrases are almost always used instead of the simple forms. Thus, we usually say —

Does he try? **Did** I try? He **does** not try. I **did** not try. (Not *Tries he? Tried I? He tried not,* etc.)

Exercise 211. — Change the following expressions to the **emphatic**, the **negative**, and the **interrogative** forms:

1. They learn. 2. We make hats. 3. They settled the country. 4. The plan works well. 5. Their journey ended. 6. He had courage. 7. Time brings changes. 8. We drew the sword.

5. PROGRESSIVE VERB PHRASES

424. ***Be* as an Auxiliary.** — To express what is customary or habitual, we use the simpler forms of the verb; as —

She paints, He studied law, They will preach;

but to represent an action as *continuing* or actually *in progress*, we use still another form of phrase. Thus:

She is painting, He was studying law, They will be preaching.

Here the verb *be* has for its complement not an ordinary adjective, but the imperfect or active participle of the verb, and the two together make what is called a **Progressive** phrase.

425. A Progressive verb phrase represents an action as continuing or in progress.

It is formed by using the active participle with the proper tense of the verb *be*.

Exercise 212. — Change these verbs to progressive verb phrases:

Goes; went; has gone; will go; had gone; will have gone; dye; must go; may rise; lies; lays; can sit; will wait; walked; could see; drew; shall fix; fought; had done; may have seen.

6. CONJUGATION OF SOLEMN FORMS

426. Conjugation of Solemn Forms. — These forms are used in sacred writings and in prayer with the subject *Thou*. In a verb phrase the first auxiliary only has the personal ending. Forms in *eth* are used with a third-singular subject in the indicative present only.

The Verb *be*, *Indicative*. Thou art, wast or wert, hast been, hadst been, shalt or wilt be, mayst or mayest, or canst be, mightest, couldst, wouldst, or shouldst be. *Subjunctive.* If thou wert.

Other Verbs. Thou dost know. Thou doest well. Thou knowest, knewest, hast known. Thou lovest, lovedst, hast loved, etc.

He doth ask. He doeth. He knoweth, loveth.

CHAPTER XXXII

VERB PHRASES (*Continued*)

1. VOICE

Exercise 213. — 1. In each sentence tell the word that shows who or what *performs* the action. 2. Tell the word that shows who or what *receives* the action, or is affected by it. 3. Select each subject that represents the *actor*. 4. Select those subjects that name the *receiver* of the action. 5. What difference do you notice in the *meaning* of each two sentences? 6. In their *form?*

1. { The breeze *fills* the sails.
   { The sails **are filled** by the breeze.
2. { We *celebrated* the victory.
   { The victory **was celebrated** by us.
3. { Messengers *will carry* the news.
   { The news **will be carried** by messengers.
4. { The government *should protect* the Indians.
   { The Indians **should be protected** by the government.
5. { Congress *has enacted* a new tariff law.
   { A new tariff law **has been enacted** by Congress.

427. In our study of transitive verbs we have found that they represent some person or thing as **acting upon** some other person or thing. As —

The **tallest boy** *carries* the **flag.**
Dewey *captured* **Manila.**
The **angler** *has caught* the **trout.**

In these sentences the subject names the *actor*, and the object names the thing *acted* upon.

428. A transitive verb in the active voice is one that represents its subject as acting upon its object.

429. Without changing the *meaning* of such sentences at all we may change their *form* by making the *receiver* of the action the *subject* of the verb, while the *actor* appears in a prepositional phrase. Thus:

The flag *was carried* [by the tallest boy].
Manila *was captured* [by Dewey].
The trout *has been caught* [by the angler].

When the subject of a transitive verb names the actor, the verb is said to be **active** or in the **active voice**, but when the subject names the *one acted upon* the verb is said to be **passive** or in the **passive voice.**

Let us see how a verb in the passive voice differs from one in the active voice.

430. We know that the perfect participle of transitive verbs may have a passive meaning; as —

driven, spoken, hired;

and if we use this participle as an adjective complement with different tenses of the verb *be*, as in —

I am driven, It was spoken, You will be hired —

we form verb phrases which represent the subject not as *acting*, but as *acted upon*, and which are, therefore, called **passive** verb phrases, and the verbs are in the **passive voice.**

431. A transitive verb in the passive voice — or a passive verb phrase — is one that represents its subject as receiving the action.

It is formed by using a passive participle with any tense of the verb *be*.

The active form brings the *actor* into prominence; the passive, the *receiver* of the action. The passive form is generally used when the actor cannot or need not be named. As —

The watch was stolen. Lost opportunities cannot be regained.

432. In this way any kind of verb phrases may be made passive. Thus:

I may see, or I may **be seen.**
They might have stopped, or They might have **been stopped.**

Even progressive phrases are found in the passive form. As in —

The prisoner **was being tried** for theft.
The question **is being** very thoroughly **discussed.**

433. Complements of Passive Phrases. — Some transitive verbs, as we know, take both an object and an objective complement. When such verbs are used in the passive voice the object of the active form becomes the subject, while the objective complement remains and becomes the **subjective** complement of the passive verb phrase. Thus:

Love makes labor light = Labor is made light by love.
The porter found the safe open = The safe was found open by the porter.
They chose him captain = He was chosen captain by them.

434. When transitive verbs that take both a direct and an indirect object are made passive, either object may become the subject of the passive verb phrase, while the other is retained as an object. It is called the **retained** object, either direct or indirect. Thus:

He gave me money = Money was given me by him.
I was given money by him.
I forgave him his fault = His fault was forgiven him by me.
He was forgiven his fault by me.

435. A few intransitive verbs, that, in the active form, are followed by *a preposition and its object*, are sometimes made passive. In such cases the preposition, as an adverbial modifier, becomes almost a part of the verb, and its former object becomes the subject of the passive phrase. [See § 515.] Thus:

No one **had thought of** this. This **had not been thought of.**
Our friends **laughed at** us. We **were laughed at** by them.

Exercise 214. — Change each verb in these sentences into either the passive or the active form, without changing the meaning:

1. The engine draws the train.
2. The story has been told by several writers.
3. England taxed the colonies unjustly.
4. Louisiana was sold by France in 1803.
5. Marco Polo tells us strange stories.
6. The Mississippi was discovered by De Soto in 1541.
7. The prudent never waste time or money.
8. The mortgage will be foreclosed by the executor.
9. Fire has destroyed the poor man's house.
10. Gold is purchased for coinage by the government.
11. Every patriot will defend the flag.
12. Friendship should be strengthened by adversity.

2. CONJUGATION OF PROGRESSIVE AND PASSIVE VERB PHRASES

436. We have seen that **progressive** verb phrases are formed by adding *active* participles — *driving*, *doing*, *fighting* — to the various tenses of *be*, and that **passive** phrases are formed by adding *passive* participles — *driven*, *done*, *fought* — to the same forms of *be*. Since the full conjugation of *be* has been given (§ 415), progressive and passive phrases can easily be formed by adding the proper participle, as in the following:

Principal Parts. — *Present*, drive. *Past*, drove. *Perfect Part.*, driven.

Indicative Mood

Present: *am, is, are* driving — driven.

Past: *was, were* driving — driven.

Future: *shall* or *will be* driving — driven.

Present Perfect: *has* or *have been* driving — driven.

Past Perfect: *had been* driving — driven.

Future Perfect: *shall* or *will have been* driving — driven.

Potential Phrases:

Present: *may, can, must be* driving — driven.

Past: *might, could, would, should be* driving — driven.

Present Perfect: *may, can, must have been* driving — driven.

Past Perfect: *might, could, would, should have been* driving — driven.

Subjunctive Mood

Present: *be* driving — driven.

Past: *were* driving — driven.

Infinitives

Simple: (to) *be* driving — driven.

Perfect: to *have been* driving — driven.

Gerunds

Simple: *being* driving — driven.

Perfect: *having been* driving — driven.

Participles

Pres. Perf. Passive: *having been* driven.

Prog. Active: *having been* driving.

Prog. Passive: *being* driven.

Exercise 215. — 1. Arrange in columns (1) potential phrases; (2) progressive phrases; (3) passive phrases; (4) emphatic phrases; (5) s-forms; (6) present perfect phrases; (7) past perfect phrases.

Go; goes; went; have gone; has gone; will go; do go; did go; does go; are lost; are losing; was; were; if he were; may be; may be seen; can be singing; must sew; could sew; sews; has done; has been done; have been doing; might be; could be heard.

Might be hearing; should write; should be written; should have been writing; is growing; was growing; can have been growing; would sign; had been; had brought; had been brought.

Stands; stood; stand; did stand; was standing; will come; shall be coming; will have lost; will be lost; has been lost; to be; is written; to be made; making; having made; being worn; to have been wearing; has had; had had; did do; does do; would have had.

2. Give the **composition** of each phrase; *i.e.*, tell of what verb forms it is composed. Thus:

"Would have been broken" is made up of the past *would*, the infinitive *have*, the perfect participle *been*, and the passive participle *broken*.

Exercise 216. — Write the following-named forms of *bring, lay, tread, wear, obey, come, write, do, buy, have:*

1. Present indicative progressive, third-singular. 2. Past indicative passive. 3. Future indicative. 4. Future indicative passive. 5. Present perfect indicative progressive, third-singular. 6. Past perfect potential passive. 7. Present indicative emphatic. 8. Past potential passive. 9. Present perfect indicative passive. 10. Present indicative (with subject "he"). 11. Present subjunctive (with "he" for subject).

CHAPTER XXXIII

SPECIAL DIRECTIONS FOR THE USE OF VERB FORMS

437. Wrong forms of the verb are very common. It is a prominent word, inflected more than any other part of speech, and hence leads one who is careless to make many conspicuous blunders.

438. Some of the worst mistakes are made by substituting one of the principal parts for another.

For example: Having as principal parts, *pres.* do, *past* did, *perf. part.* done, we should say in stating a past fact, "He did the work," not "He done the work"; but in making a present perfect phrase we should say, "He has done the work," not "He has did the work."

439. Principal Parts Confused. — I. *Do not use the perfect participle as a substitute for the past tense.*

II. *Never use the past tense instead of a perfect participle in making a verb phrase.*

Exercise 217. — Select the proper form of the verbs, and give the reason for your choice.

1. Who (did, done) it? 2. Soon it had (sank, sunk) to rise no more. 3. The pears were all (shook, shaken) off by the wind. 4. This lace was (wove, woven) in France. 5. He (ran, run) all the way. 6. They (come, came) in late yesterday. 7. He soon (begun, began) to be weary. 8. Charles Jones (swum, swam) across the river. 9. I (saw, seen) that yours was wrong. 10. He has (risen, rose) from poverty to wealth. 11. Our club was never (beat, beaten) before. 12. If I had been (showed, shown) I should know how to do it. 13. She had (tore, torn) it off.

14. I (seen, saw) him yesterday. 15. You might have (chose, chosen) something better. 16. Our friends (come, came) last week. 17. You

must do as you are (bid, bade, bidden). 18. Some (drank, drunk) too much. 19. What evil has (befallen, befell) them? 20. She may have (went, gone) to Europe. 21. Have you ever (sang, sung) this tune? 22. Have they (drank, drunk) it all? 23. Have they (broke, broken) out the roads yet?

Exercise 218. — Give the principal parts of the verb; tell which should be used, and why.

1. Have you never (*shrink*) from your duty? 2. She may have been (*smite*) down. 3. His signature was (*write*) indistinctly. 4. It cannot have been (*steal*). 5. You might have (*take*) more pains. 6. David (*sling*) the stone, and (*smite*) him on the forehead. 7. They have (*strive*) to do their best. 8. Intemperance has (*slay*) its thousands. 9. My directions were (*forget*). 10. The pond was (*freeze*) over. 11. Some one has (*break*) my pen.

440. Some verbs have somewhat similar forms that are liable to be confounded. Especial care must be taken in using them.

441. Verbs Confused. — *Do not use one verb for another of similar form but of different meaning.*

Exercise 219. — I. Learn the principal parts of these verbs, and their meaning:

Present	Past	Active Part.	Perfect Part.
lie (rest)	lay (rested)	lying (resting)	lain (rested)
lay (place)	laid (placed)	laying (placing)	laid (placed)
sit (rest)	sat (rested)	sitting (resting)	sat (rested)
set (place)	set (placed)	setting (placing)	set (placed)

II. Fill each blank with the appropriate form of lie or lay, and indicate its meaning. Thus:

"I *laid* (or placed) it on the table, and there it *lies* (or rests)."

1. Where did you —— it? 2. How long has it —— there? 3. At what wharf does your yacht ——? 4. It —— on the grass yesterday. 5. It has —— there for years. 6. They have —— the corner-stone.

7. He —— in bed till nine o'clock. 8. She has been —— there all day. 9. The ship —— to during the storm. 10. A thousand miles of pipe have been ——.

11. She now —— sleeping quietly. 12. We —— over two days in Montreal. 13. —— down, Bruno! 14. He —— it carefully away in his safe, and there it has —— ever since. 15. —— it on the table, and let it —— there. 16. They have been —— new tracks. 17. Has it been —— there long? 18. He was —— by the brook. 19. The body —— in state three days. 20. The city —— on the left bank.

III. Fill each blank with the appropriate form of sit or set, and indicate its meaning:

1. Come into the —— -room. 2. The mother-bird is —— in her nest. 3. We —— out twelve elms last arbor-day. 4. Where did he ——? 5. I —— it on the shelf, and there it —— now. 6. Won't you —— here? 7. He —— motionless for an hour. 8. I have been —— in the arbor while you have been —— out your plants. 9. The court will —— in June. 10. Was he —— there then?

442. Improper Forms. — *Watch your speech and writing for improper verb forms;* as, "drawed" for "drew."

Exercise 220. — 1. Select the proper form of the verb for each of these sentences:

1. He has (*overdraw*) his account. 2. He (*throw*) his adversary yesterday. 3. His will had been (*break*). 4. Have you (*heat*) the water? 5. Has the brook ever (*overflow*) its banks? 6. I (*know*) you would (*lay, lie*) down. 7. When was the horse (*shoe*) last? 8. He (*ain't, isn't*) as wise as he appears. 9. The moon has (*light*) us on our way. 10. Your coat doesn't (*set, sit, fit*) well.

2. Distinguish between (1) **born** and **borne**, (2) **durst** and **dared**, (3) **hung** and **hanged**, (4) **may** and **can**, (5) **learn** and **teach**, and use the correct form in the following blanks:

1. He was —— in Ohio. He was —— to his grave by his friends. 2. The king —— not sign the warrant. We —— them to leap the brook. 3. Nathan Hale was —— as a spy. Have the pictures been

securely ——? 4. —— I shut the window. —— you discover the reason? 5. —— me to sew. My mother —— me long ago.

443. *Shall* or *will*. — In the conjugation of the future tenses in § 400, *shall* is used in the first person, and *will* in the second and third persons simply as auxiliaries to predict future action or condition. Thus we say —

I shall return Monday.
I shall grow old, of course.
You will lose your train.
You will succeed in time.
He will find the journey long.
My friend will be disappointed.
We shall fail.
We shall all die.
You will injure yourselves.
You will lose your way.
They will be tired.
Carriages will be furnished.

444. I. *Simply* to foretell *that something is going to happen use* shall *with* I, *or* we, *and* will *with other subjects.*

445. *Will* is used with *I* or *we*, and *shall* with other subjects, to promise, or to show the intention or determination of the speaker who controls the action, whoever may perform it. Thus:

I will pay the bill promptly.
I will be obeyed.
You shall go.
He shall be detained.
We will help you.
We will refund the money.
You shall vacate the house at once.
They shall not escape.

The oft-quoted remark of the drowning Frenchman, "I *will* drown! I *will* drown! Nobody *shall* help me!" illustrates the distinction in the use of *shall* and *will*. The poor fellow unwittingly expressed his determination to drown, and warned off his rescuers, instead of saying that he was about to drown and that no one was about to help him.

446. II. *To* promise, *or to* express a determination *of the speaker, use* will *with* I *or* we, *and* shall *with other subjects.*

Exercise 221. — Tell whether the auxiliary is used to promise, to show determination, or simply to foretell:

1. I shall enter college next year. 2. I will have an education. 3. My friends will help me. 4. Nothing shall stand in my way. 5. I shall answer his letter to-morrow. 6. The letter shall be answered at once. 7. I will walk; no one shall carry me. 8. I shall walk; no one will carry me. 9. You shall go with me if you wish. 10. We will assist you at any time. 11. I shall be punished. He shall be punished. 12. Shall you attend the fair? Will you go with me? 13. I will call on you to-day, and I shall then say good-bye. 14. Though he slay me, yet will I trust in him. 15. It shall be as you will.

447. III. In questions *use the same auxiliary that would be correctly used in the reply.* Thus:

If we wish to exact a *promise*, like "I *will* wait" or "We *will* go," we ask "Will you wait or go?" But if we wish one to predict a *future action* by saying, "I *shall* go," we must ask, "Shall you go?"

EXCEPTION.— Will *is never used in a question with* I *or* we *as subject.* Thus we say —

Shall I find you there? not Will I, etc.
Shall we come early? not Will we, etc.

448. Should *and* **would** *follow the same rules as* shall *and* will. Thus:

I should not need your help, and, if I did, I would not ask it.

I asked him whether he should go or stay ("*Shall* you go or stay?") and he said he should stay ("I *shall* stay").

He said that he would go ("I *will* go").

He feared lest he should fall ("I *shall* fall").

Exercise 222. — Fill each blank with a form of shall or will, giving the rule that guides you.

1. We —— expect to hear from you. 2. If I do not study, I —— grow up in ignorance. 3. They —— receive the money to-morrow. 4. I was afraid that I —— lose my position. 5. We —— be pleased to hear that he —— soon return. 6. If you telegraph, we —— come at once. 7. When —— we call? When —— you go with me? 8. I

fear that we —— have unpleasant weather. 9. Where —— you be next week? 10. I —— like to go to town, and —— go if I could. 11. I —— be delighted if you —— call. 12. I —— have been ill if I had gone. 13. —— you do as he bids you? —— you do what I ask? 14. —— you have sold it for that price? 15. I —— have asked for more time.

449. Subjunctive forms are peculiar only —

(1) In always omitting the endings *s*, *st*, *eth*, of the corresponding indicative;

(2) In that **be** is used in place of *am*, *art*, *is*, or *are*, and **were** in place of *was*.[1]

450. Present Subjunctive forms are now used chiefly in clauses expressing a supposition or a condition to be decided in the future. As —

If he **ask** a pardon, shall you grant it?
If he **go**, he will not be missed.

In such clauses, indicative forms are also used by good writers and speakers.

451. Past Subjunctive *forms must be used in clauses expressing a supposition or a wish which is contrary to the fact.* As in —

If he **were** ready (but he is not), he could go.
I wish I **were** well (but I am not).

Indicative forms must be used to express what is *assumed as a fact.* As in —

If he **intends** to go, he should go now.
Though he **is** far from well, he is industrious.
If he **was** poor, he was honest.

[1] *Wert* takes the place of *wast* in the solemn form.

Exercise 223. — Fill the blank with what seems the appropriate form of the verb "be," and give the reason for your choice.

1. What would she say if she —— asked? 2. I wish I —— ten years younger. 3. If the book —— in the library, you may take it. 4. If the book —— in the library, you might take it. 5. O that it —— possible! 6. If he —— needy, we should help him. 7. Though he —— needy, he will get no help. 8. If he —— insane, his actions do not show it. 9. If I —— to be defeated, I should still persevere. 10. It would be a great disgrace if he —— to fail. 11. I will come to-morrow if the weather —— fine. 12. I will call upon him if he —— now at home. 13. Take care lest it —— injured.

CHAPTER XXXIV

SPECIAL DIRECTIONS FOR THE USE OF VERB FORMS (*Continued*)

452. The s-form of Verbs. — We have learned that the **s-form** of verbs is never used except in the present tenses of the indicative mood, with subjects that in meaning are of the third person and of the singular number.

453. General Rule. — *A third-singular subject, and no other, requires the* **s**-*form of the verb.*

It will be understood that this rule can apply only to the present indicative tenses.

454. Was. — *Use* **was** *with* **I** *or a third-singular subject, but never with* **you** *or any plural subject.*

Exercise 224. — **Choose the correct form** in the following sentences, and justify your choice. Thus:

" He (don't, doesn't) try." The third-singular subject " he " requires *does*, the s-form of the verb *do*. Say " He *doesn't* try."

" There (has, have) never been many of that kind." " Many " is not a third-singular subject, hence the s-form *has* would be improper. The sentence should read, " There never *have* been many," etc. Rule: A third-singular subject, and *no other*, requires the s-form of the verb.

1. Neither of them (were, was) correct. 2. From that source (comes, come) all our troubles. 3. It (don't, doesn't) take long to cross the ocean. 4. (Was, were) you at the concert last night? 5. My scissors (needs, need) sharpening. 6. The memoranda (is, are) lost. 7. There (has, have) been many disappointments on this trip. 8. The fragrance

of roses (fill, fills) the air. 9. Each of the states (have, has) two senators. 10. Either of those reasons (are, is) sufficient. 11. Harder times never (were, was) seen.

12. The six days' work (was, were) ended. 13. What (has, have) become of your friends? 14. The meaning of these words (are, is) easily found. 15. Which of these fractions (are, is) the larger? 16. Everybody (have, has) offered us congratulations. 17. There (is, are) a few more to be had. 18. There (has, have) been several lost on these rocks.

455. It is the meaning rather than the form of a subject that affects the form of the verb. For example, in the sentence —

"The Three Clerks" was written by Anthony Trollope,

the subject is singular in meaning, for it names a single book.

456. 1. Collective nouns are generally singular in meaning. Thus:

The jury renders its verdict. Our regiment loses its colonel.

Here we refer to the collection as a *whole* or *unit*, and the s-form of the verb is required.

2. Sometimes, however, we refer to actions of the *individuals* in the collection. Thus:

The jury have returned to their homes.
The regiment hold different opinions of him.

Here the meaning is plural, and the s-form of the verb would be wrong.

457. Collective Subjects *require the* s-*form of the verb only in referring to the collection as a unit.*

Exercise 225. — Tell which form of the verb should be used here, and give your reason:

1. The army (was, were) nearly annihilated. 2. The band (has, have) brought (its, their) instruments. 3. (Is, are) your family well? 4. The committee (was, were) unanimous in the choice. 5. The fleet

(was, were) separated. 6. The whole herd ran into the sea and (was, were) drowned. 7. Our club (hold, holds) (its, their) meetings every month. 8. (Have, has) the company broken up? 9. A large number (was, were) dissatisfied. 10. The number present (were, was) large. 11. The United States (is, are) a powerful nation.

458. Connected Subjects. — Singular expressions joined by **and** are generally taken together as a plural subject. Thus:

He and I **are** going. *Industry and perseverance* **win** success.
Making laws and enforcing them **are** very different.

459. Subjects joined by *and*. — *Use the* **s***-form of the verb with singular subjects connected by* **and** — *only*

(1) *When they name the same person or thing; or*

(2) *When they are preceded by* **each, every, many a,** *or* **no.**

For example —

(1) My *friend and helper* **has** deserted me.
(1) A *wheel and axle* **transmits** the power.
(2) *Each* lady and gentleman **has** received a copy.
(2) *Every* city and town **was** visited.

460. Subjects joined by *or* or *nor*. — *Use the* **s***-form of the verb with third-singular subjects connected by* **or** *or* **nor.** Thus:

One *or* the other **visits** London annually.
Neither money *nor* influence **was** needed.

Exercise 226. — **Select the proper form** of the verb, and justify your selection. Thus:

"Neither hope nor courage *remains*." The s-form is here required, for the subject consists of two singular nouns, *hope* and *courage*, which are joined by *nor*, and hence are to be taken separately.

"Both hope and courage *are* needed." The s-form of the verb would be wrong, for the two nouns, *hope* and *courage*, joined by *and*, make a plural subject.

"Every boy and girl *has* recited." The connected nouns *boy* and *girl* make a third-singular subject, for they are preceded by the adjective *every*, and so are to be taken separately. Hence the s-form of the verb is required.

1. In every muscle there (is, are) strength and vigor.
2. Every beggar and spendthrift (receive, receives) his aid.
3. Neither father nor mother (was, were) living.
4. Every word and even every thought (is, are) known.
5. Each day and hour (bring, brings) (its, their) duties.
6. The rise and fall of the tide (are, is) to be explained.
7. The butcher and the baker (has, have) sent in (his, their) (bill or bills).
8. There (is, are) fighting and bloodshed on the frontier.
9. A thousand dollars (are, is) too much to pay.
10. There (were, was) neither anger nor impatience in his tone.
11. To seem and to be (is, are) not always the same.
12. A beautiful poem or picture (has, have) a refining influence.
13. Whether to advance or to retreat (were, was) the question.
14. No pains and no expense (have, has) been spared.
15. Each hour, dark fraud or open rapine or protected murder (cry, cries) out against them.
16. Every leaf and flower (has, have) faded.
17. His subject and mine (was, were) the same.
18. There (sleeps, sleep) the soldier, statesman, and martyr.
19. Wave after wave (come, comes) rolling in.
20. Neither oil nor alcohol (are, is) as heavy as water.

461. *When subjects connected by* **or** *or* **nor** *differ in person or number, the one nearest the verb generally controls its form.* Thus:

Neither she nor **I am** invited. Either you or **he knows** it.
Are you or he going? Neither he nor his **children were** saved.

Expressions like these are awkward, and should generally be avoided. Thus:

She is not invited, nor am I.

462. *Of two subjects connected by* **as well as** *the first one controls the form of the verb that is expressed, and the second that of a verb understood.* Thus:

The **captain**, as well as the crew, **was** lost.
The **crew**, as well as the captain, **were** sick.

463. *Of two subjects, one affirmative and the other negative, the* **affirmative** *one controls the form of the verb expressed, and the* **negative** *one that of a verb understood.* Thus:

Not **I** but **he** is the one to go. Not he but **I am** going. The **warriors**, but not the chief, **were** present. Not only this habit, but all similar **ones**, **are** pernicious.

464. *As a* **relative pronoun** *has no form for number or person, the sense of the antecedent controls the form of the verb.* Thus:

I *that* **speak** unto you am he. **O Thou** *who* **changest** not!
Our **Father** *who* **art** in heaven.

Exercise 227. — Select the proper form of the verb, and give the rule that guides you.

1. Equity, as well as justice, (demand, demands) it.
2. One or more persons (was, were) injured.
3. His painting was one of the best that (was, were) exhibited.
4. Not the causes, but the result, (were, was) stated.
5. You or he (are, is) to go.
6. Either he or I (is, am) to go.
7. No sound but that of their own voices (were, was) heard.
8. The army (were, was) led into the defile.
9. Each plant and tree (produce, produces) others of (its, their) kind.
10. This man with his sons (were, was) the hope of a nation.
11. He is one of the wisest men that (has, have) ever lived.
12. He comes; nor want nor cold his course (delay, delays).
13. His wealth and not his talents (attract, attracts) attention.
14. I (would, should) like to know whose book this is.

465. VERBS: SUMMARY

1. **Kinds** { Transitive { Copulative / Complete } / Intransitive }

2. **Forms**
   - *Tenses* { Present — Present Perfect / Past — Past Perfect / Future — Future Perfect }
   - *Moods* { Indicative / Subjunctive / Imperative }
   - *Phrase Forms* { Potential / Emphatic / Progressive / Passive }
   - *Principal Parts* { Present / Past / Perf. Part. }

3. **Uses** — *Form for Subject*
   - (Common form) has for its subject ——.
   - s-form / solemn (eth) form } with third-singular subject ——.
   - solemn (est) form with second-singular subject thou.

Parsing

466. A verb or verb phrase is parsed by telling its 1. *tense;* 2. *mood;* (3. *phrase-form*); 4. *kind;* 5. *principal parts;* (6. *number-form,* if peculiar); and 7. *subject.*

Note. — This order of statement, though not material, is a convenient one, since it presents the facts as they appear in the successive elements of a verb phrase.

467. Forms for Parsing. — [*To be varied at the option of the teacher.*]

1. When my ship comes in I shall be rich.
2. He spoke loud that they might hear him.
3. After we had been drifting three days a sail was seen.

1. **comes** is the *present indicative* of the *complete* verb "come, came, come"; *s-form* with the third-singular *subject* **ship.**

shall be is the *future indicative* of the *copulative* verb "be, was, been"; its *subject* is **I.**

2. **spoke** is the *past indicative* of the *complete* verb "speak, spoke, spoken"; its *subject* is **he.**

might hear is a *past potential*[1] of the *transitive* verb "hear, heard, heard"; its *subject* is **they.**

3. **had been drifting** is the *past perfect indicative progressive* of the *complete* verb "drift, drifted, drifted"; its *subject* is **we.**

was seen is a *past indicative passive* verb phrase formed from the *transitive* verb "see, saw, seen"; **was** is used with the *third-singular* subject **sail.**

Exercise 228. — Parse the verbs in these sentences.

1. Where shall you be?
2. It cannot be found.
3. How busy you are.
4. Go quickly to the rear.
5. Be careful how you speak.
6. The sun might have risen.
7. No one has yet seen it.
8. Would he go if he were I?
9. Were not the drums beating?
10. You should have gone at once.
11. The mill can never grind again with the water that is past.
12. We might have been called.
13. Ye shall seek me, and shall not find me.
14. Ask, and it shall be given you.
15. Could it not have been found sooner?
16. I wish I were sailing the seas.
17. Have you had enough?
18. How do you do this morning?
19. He had had the money for a week.
20. I am expecting to see him soon.
21. Take heed lest he fall.
22. If he were going he would take it.

[1] Potential phrases have sometimes a subjunctive and sometimes an indicative meaning; but it is not expected that all learners will discriminate between the two uses.

23. Nothing must be assumed.
24. The train will have gone before he arrives.
25. Could he have fled alone?
26. Is it rising now?
27. Did he write at your bidding?
28. Do not be discouraged by trifles.
29. When he next doth ride abroad May I be there.
30. You could not have been listening, or you would have heard me.
31. There never has been another such man.
32. Might it not have been done?

Exercise 229. — If additional exercise is needed, the verbs found on pages 231 and 232 may be parsed.

CHAPTER XXXV

INFINITIVES

1. KINDS

468. **Infinitives** are in their nature partly nouns and partly verbs. First, being names (of actions, etc.), they are *nouns*, and they have the uses of nouns. Secondly, though they cannot assert, they are like verbs in meaning, and they take the same modifiers or complements. Thus in —

I wish **to drive** my horse slowly,

to drive, like a noun, is the object of "wish"; and, like a verb, it expresses action, has an object, "horse," and is modified by an adverb, "slowly."

469. Nearly every verb has two simple infinitives; as —

(to) drive, driving; (to) run, running;

named from their forms the **Root infinitive** and the **Infinitive in -ing.**

We shall speak of the root-infinitive briefly as the **infinitive**, and in speaking of the infinitive in **-ing** we shall use the briefer word, **gerund.**

470. As verb phrases are used instead of inflected forms, so, too, **infinitive phrases** are used instead of the simple forms to express certain changes of meaning.

Thus, like the infinitive, we have:

	Simple Forms	Perfect Forms
	to drive	**to have driven**
Progressive:	**to be driving**	**to have been driving**
Passive:	**to be driven**	**to have been driven**

and like the gerund we have:

	Simple Forms	Perfect Forms
	driving	having driven
Progressive:	(being driving) [1]	having been driving
Passive:	(being driven) [2]	having been driven

[For the use of all these forms as nouns, see §§ 472–476.]

471. To was formerly used with the infinitive to express various relations, but it has lost its prepositional character, and now generally means nothing of itself, and serves only as a *sign* that the following word is an infinitive.

2. USES

472. 1. Either the infinitive or the gerund may be used as (1) **Subject** or (2) **Subjective Complement**; as —

To hesitate now is **to be lost**. **Making** promises is not **keeping** them. **To have given** freely is **to be asked** for more. **His having** once **been crowned** will make him noble.

An infinitive may be used as the **real subject** of a verb to explain the anticipative subject *it* (§ 303); as —

It is dangerous **to trifle** with temptation.

473. 2. Either the infinitive or the gerund may be the **object of a verb**; as —

I enjoy **swimming**. I like **to swim**. I will **swim**.
She prefers **sitting** quietly. She prefers **to sit** quietly.

474. Sometimes the infinitive or the gerund is used as the object of a verb that has also an **indirect object**. Thus:

He taught all his pupils **to sing**, like —
He taught **singing** to all his pupils;

[1] A rare form, as in "punished for *being* out *driving*."
[2] Also a rare form. [See § 432.]

in which one object names the *persons* who were taught, and the other the *thing* that was taught to them. Either object may be used as subject in the passive form [§ 434]; as —

All his pupils were taught to sing, or —
To sing was taught to all his pupils.

475. After some verbs the infinitive is used as complement without the *to*. [Compare § 480.]

(1) Sometimes after **dare** and **need**. Thus:

She dared to meet them all. They dared not look up.
It needs to be repaired. You need not go.

(2) After **had** (a subjunctive of **have**) with the adjective expressions **as lief, rather, better, best**. Thus, in the sentences —

I had as lief die, I had rather go,

the meaning is, "I should hold it as desirable or more desirable *to die*, *to go*."

476. 3. Either the infinitive or the gerund may be the **object of a preposition**. Thus:

We are weary *with* watching those men. *From* having been king he came at last *to* being supported by charity. They were rewarded *for* never having been captured. The receiver was accused *of* having been taking bribes. We missed the performance *by* being out walking.

The infinitive with *to* after prepositions is now used only with **about, but, except,** and **save**. Thus:

The leader was *about* to drive off = *about* driving off.
I am *about* to go = *about* going.
He could do anything *but* make money; that is —
He understood everything *but* making money.
They will do anything for religion *except* live for it.

Exercise 230. — Analyze these sentences, and parse the infinitives and gerunds.

1. To be good is to be happy.
2. It is impossible not to grow old.
3. Reading by twilight may injure the sight.
4. It is always best to tell the truth.
5. It was discouraging not to have been kindly received.
6. Seeming good is not being good.
7. Who would wish to be forgotten?
8. They refused to release the prisoner.
9. I have tried to do justice to everybody.
10. He dislikes being falsely accused.
11. The firm expects to be moving out to-morrow.
12. Do you regret having done no more?

477. 4. The infinitive with *to* may be used **adjectively** like a prepositional phrase. Thus:

Wood **to burn** (for burning). Horses **to let** (for letting).
The question **to be decided** is very difficult.

(*a*) It is also often used as a predicate adjective; as in —

Such conduct is **to be despised** (is *despicable*).
He appears **to have lost his mind** (appears *insane*).

478. 5. The infinitive with *to*, like a prepositional phrase, may be used **adverbially** to modify the meaning of a verb, an adjective, or an adverb, by showing the *purpose*, *cause*, *respect in which*, etc. Thus:

We *need* the money **to pay** (*for paying*) the help.
They are *slow* **to depart** (*in departing*).
It is ripe *enough* **to eat** (*for eating*).

NOTE. — When used adjectively or adverbially the *infinitive* may generally be replaced by *for* (*in*, *at*, *of*, etc.) and *the gerund*. As in —

good **to drink** (*for drinking*); forced **to go** (*into going*);
regret **to hear** (*at hearing*); failed **to come** (*of coming*).

In such sentences as —

He tries to speak.
They endeavored to stampede the horses.
The pelican began to beat its wings.
Our neighbors wish to be friendly —

the infinitives are sometimes said to be complementary and to have the force of adverbs.

479. 6. The infinitive, of course, cannot be used to make a direct assertion. It is used, however, as an **Indirect Predicate** in expressions that are nearly equivalent to objective noun clauses. Thus in —

I believed the story to be false —

the object of "believed" is obviously not *story*, but the whole expression, *the story to be false*, as if I had said, *I believed that the story was false*. *Story*, the apparent object of the transitive verb, is treated as the subject of the infinitive *to be*, used as an *indirect predicate*. [See § 286.] Other examples are —

We believed *it* to be true = We believed *that it was true.*
I expected *him* to come = I expected *that he would come.*
He asked *me* to stay = He asked *that I should stay.*
Permit *us* to go = Permit *that we should go.*
I thought *him* to be rich = I thought *that he was rich.*

[For "I thought him rich," "I thought him a man of means," see § 344. For "I knew it to be him," see § 325.]

The application of the word *clause* is sometimes extended to include these expressions. They may be called *infinitive* clauses.

NOTE. — This construction is most common after verbs meaning *think, perceive, declare, command, permit*, and the like, taking the place of an indirect quotation. But the infinitive after these verbs may sometimes be explained in other ways.

480. After **bid, let, make, see, hear, feel,** and **have,** an infinitive is used as indirect predicate without to (compare § 475). As in —

Bid { him **remain.** / *that he should remain.*

Let { us **go.** / *that we should go.*

He made { the top **spin.** / *that the top should spin.*

I saw { her **go.** / *that she went.*

We felt { the house **shake.** / *that the house shook.*

Hear the bells **ring.**

Have him **copy** this.

481. The infinitive as indirect predicate is sometimes used with the **object of a preposition.** Thus:

He gave orders *for me* **to go.** It is time *for the work* **to be done.**

482. The infinitive is sometimes used in elliptical constructions. Thus:

To tell the truth, I had quite forgotten you; instead of —
I must say, in order to tell the truth, etc.

Exercise 231. — **Analyze** the following sentences, and **parse** the infinitives. Suggest an equivalent clause when possible.

1. They declared the child to be dying.
2. I imagined him to be listening.
3. I wished him to succeed.
4. We felt the ground sink.
5. Allow the goods to be sent at once.
6. The law requires them to work but ten hours.
7. The jury thought him to be guilty of the crime.
8. I found my friend to have been gone a month.
9. I expected him to go at once.
10. No one believed him to be so cruel.
11. I supposed it to have been him.
12. We have ordered the house to be vacated immediately.
13. They forbade us to enter.
14. They made the welkin ring with their hurrahs.

483. The Gerund sometimes loses all its verbal uses, takes adjectives instead of adverbs as modifiers, and becomes merely *an abstract noun* [§ 60]. Thus:

Gerund.	Taking human life	is homicide.
Abstract Noun.	The taking of human life	
Gerund.	Walking rapidly	is healthful exercise.
Abstract Noun.	Rapid walking	

Special Directions for the Use of Infinitives

484. *It is well to avoid inserting a modifier between* to *and the rest of the infinitive.*

Say "They meant never *to return*," not "They meant *to* never *return*."

485. This construction, called the "split infinitive," is used to some extent by reputable writers and speakers, but only when there appears to be a decided gain in clearness or force.

486. *In writing,* to *alone should not be used in place of an infinitive.*

Say "He has broken his word and is likely *to break* it again," or "is likely to do so again," not "—— and is likely *to* again." "Do as I told you," not "Do as I told you *to*."

Such expressions as "I do not wish to," "He did not mean to," are used even by careful speakers, and may be regarded as allowable in colloquial speech.

487. *Avoid the use of* and *for* to.

"Come *to* see me," "Try *to* do your best," are better English than "Come *and* see me," "Try *and* do your best"; though they sound rather stiff and formal in ordinary conversation.

488. *Do not use a perfect infinitive after a past tense when the simple form would express the meaning.*

Say "I intended *to go*," not "*to have gone*."

"We hoped *to be present*," not "*to have been present*."

489. INFINITIVES: SUMMARY: FORMS FOR PARSING

1. Forms or Kinds

- Simple
- Simple { Progressive / Passive }
- Perfect
- Perfect { Progressive / Passive }

Infinitive, of { Complete Verb —— Transitive Verb —— }

Gerund, of { Copulative Verb —— }

2. Uses

1. **Subject** of the verb ——.
   (*a*) Explanatory of the anticipative subject **it**.
2. **Subjective complement** of the verb ——.
3. **Object** of the verb ——.
4. **Object** of the preposition ——.
5. Used **adjectively** { to modify the noun ——. / as subjective complement of the verb —— }
6. Used **adverbially** to modify the { verb ——. / adjective ——. / adverb ——. }
7. Used as **indirect predicate** with its subject ——.

Parsing

Exercise 232. — Analyze the following sentences, parse the infinitives and gerunds, and explain how each is modified:

1. Strive to keep your appointments.
2. I have but a few more words to say.
3. Cease to do evil; learn to do well.
4. The mere fact of his father's paying the debt is no proof of its being a proper expenditure.
5. It was no easy task to bridge the chasm.
6. To profess and to possess are very different.
7. A grove near by seemed to invite us to rest.
8. Let us prevent his anger by sacrificing ourselves.
9. The law is made to protect the innocent by punishing the guilty.
10. By observing truth we shall secure the respect of others.
11. He saw a star fall from heaven and vanish in utter darkness.
12. Shall you have time to come to bid us farewell?
13. Those only are fit to rule who have learned to obey.

14. Men love to be adored, but hate to be reproved.
15. I have an engagement which prevents my staying longer with you.
16. Their gratitude made them proclaim his goodness.
17. The atrocious crime of being a young man, I shall attempt neither to palliate nor deny.
18. Never leave it to do to-morrow if it ought to be done to-day.
19. I love to note the break of spring that is to clothe the ground.
20. Buying goods on credit has caused him to fail.
21. I saw them come, but did not hear them go.
22. To live soberly and righteously is to be his motto.

23. I dare do all that may become a man;
Who dares do more is none.

24. None knew thee but to love thee.

25. Let not Ambition mock their useful toil.

26. He, glad to hide his tell-tale cheek,
Hied back that glove of mail to seek.

27. Look in his face to meet thy neighbor's soul,
Not on his garments to detect a hole.

28. Sir Launfal flashed forth in his unscarred mail
To seek in all lands for the holy grail.

29. Oft has it been my lot to mark
A proud, conceited, talking spark.

30. There is never a blade or a leaf too mean
To be some happy creature's palace.

31. And fools who came to scoff remained to pray.

32. The very leaves seem to sing on the trees.

33. To be graduated with a college diploma without having entered into the true spirit of college life by bearing an active part in its manifold and stimulating experiences, is to have failed of securing the best results of the course.

CHAPTER XXXVI

PARTICIPLES

1. KINDS

490. **Participles** are in part *adjectives*, for they modify nouns and pronouns; and they are in part *verbs*, for they take the same modifiers or complements. They do not assert that a thing does or is so and so, but they describe it so as to imply as much.

Thus, in the sentence —

I met a man **driving** his sheep to market,

driving, like an adjective, modifies *man*, and, like a verb, takes an object, *sheep*. It describes the man as acting, without asserting anything of him.

491. Nearly every verb has two simple participles, named from their meaning —

(1) The Present, Imperfect, or **Active** participle; as —

driving, spinning, seeing, walking, sleeping; and —

(2) The Past, Perfect, or **Passive** participle; as —

driven, spun, seen, walked, slept.

492. In place of inflected forms we have four **participle phrases** — one formed with the *imperfect* participle, and three with the *perfect*. Thus:

	Active		Passive
Imperfect:	**driving**	*Perfect:*	**driven**
Pres. Perf.:	**having driven**	*Pres. Perf.:*	**having been driven**
Progressive:	**having been driving**	*Progressive:*	**being driven**

493. The **Present** participle always ends in **ing**. It commonly represents an action or a condition as continuing or *imperfect*, and it is almost always *active;* that is, it refers to the *actor*. Thus:

Vessels **carrying** coal are constantly **arriving**.

494. The **Past** participle commonly ends in **en**, **ed**, **d**, or **t** (§ 380), and is generally *perfect*, representing an action or a condition as completed. When used alone, it is almost always *passive;* that is, it refers, not to the actor, but to *what is acted upon*. Thus:

The army, **beaten** but not **vanquished**, slowly fell back.

2. USES

495. I. The simple participles may be used as **Subjective Complements**. Thus:

The flowers are **gone**. It seems **bewildering**. Night came **stealing** on. The place lay **deserted** for years.

(*a*) Used in this way, the participle often has some adverbial meaning, as in the last two examples.

(*b*) A participle may be used as an **objective complement**. Thus:

Send the ball **rolling**. We shall keep you **occupied**.

496. II. Any participle may be added to a noun or a pronoun **appositively**. In such cases the idea would be more fully expressed —

(1) *By an adjective-clause;* (2) *By an adverb-clause;* (3) *By an independent statement; as* —

1. The books { **bought** for the library / that were bought for the library } are burned.

2. The dog went home { **having lost** his master. / because he had lost his master.

3. { Reaching for the bell-rope, / I reached for the bell-rope, and } { I pulled it vigorously.

497. III. Any participle may be used with a noun or a pronoun in the **Absolute construction** (§ 285), the two together having the force of an adverb-clause. Thus:

Quiet **having been restored**, the speaker continued.
When quiet had been restored, the speaker continued.

498. PARTICIPLES: SUMMARY: FORM FOR PARSING

1. **Kinds or Forms** { { **Imperfect** / **Present Perf.** / **Progressive.** } (Active) / { **Perfect** / **Present Perf.** / **Progressive.** } (Passive) } Participle, of { Complete Verb ——. / Transitive Verb ——. / Copulative Verb ——. }

2. **Uses** { 1. **Modifies** the noun (or pronoun) ——. / 2. **Complement** of the verb —— referring to ——. / 3. Used **absolutely** with the noun (or pronoun) ——. }

PARSING

Exercise 233. — **Analyze** these sentences, and **parse** the participles. Change each participle phrase to a clause when possible.

1. The melancholy days are come.
2. I kept him working.
3. This noise is very confusing.
4. The mountain streams went babbling by.
5. Is not the breeze from the hills refreshing?
6. The fire was set burning by sparks from the engine.
7. We found some old planks badly rotted by the weather.
8. Even the special train dispatched at two did not arrive till four.
9. Having often seen him passing, I reasoned that the nest was near.
10. She brought some images stolen from the tombs by Arabs.

11. Punished or unpunished, he will never be conquered.
12. Ten times conquered, still you may be victor.
13. The rain having ceased to fall, we look for a rainbow.
14. The weather permitting, we shall set out to-morrow.
15. She sat by the window, the sash raised, and the wind blowing a gale.
16. The army was in Belgium, the fleet being in the Channel, as we have said.

Exercise 234. — Analyze the following sentences, and parse the participles and infinitives. Expand participle phrases to clauses, and tell how the clauses affect the meaning of the main statement.

1. We are bound to succeed.
2. There is but little to add.
3. The world has forgotten how to wonder.
4. Learn to labor and to wait.
5. You should like to work.
6. Gone are the birds that were our summer guests.
7. His great work having been well done, he rests at last.
8. He that is good at making excuses is seldom good for anything else.
9. Let him learn the luxury of doing good.
10. You must not expect to atone for evil deeds by giving alms to the poor.
11. Standing on tiptoe, he looked over the wall.
12. It is well to think well; it is divine to act well.
13. England owes her liberties to her having been conquered by the Norman.
14. Selfishness is making one's self the most important personage in the world.
15. Happiness shared is perfected.

16. Freedom's battle, once begun,
    Bequeathed from bleeding sire to son,
    Though baffled oft, is ever won.

17. Rest is not quitting the busy career;
    Rest is the fitting of self to its sphere.
    'Tis loving and serving the highest and best;
    'Tis onward! unswerving, and that is true rest.

18. Flashed all their sabers bare,
Flashed as they turned in air,
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery smoke,
Right through the line they broke;
Cossack and Russian
Reeled from the saber-stroke —
Shattered and sundered.
Then they rode back, but not —
Not the six hundred.

CHAPTER XXXVII

ADVERBS

499. Comparison. — Adverbs have, in general, no change of form. A few, however, are *compared* like adjectives. Thus:

soon, sooner, soonest; often, oftener, oftenest.

(*a*) The adverbs *ill*, *far*, *little*, *much*, *near*, *well*, are compared irregularly like the adjectives of the same form. [See § 337.]

(*b*) Many adverbs that are not inflected may have a comparative or superlative meaning added by the use of *more* and *most*, or *less* and *least*. As —

quickly, *more* quickly, *most* quickly; *less* quickly, *least* quickly.

500. Use. — An adverb may modify not only (1) a verb, (2) an adjective, or (3) an adverb, but also (4) an infinitive, (5) a participle, (6) a phrase, (7) a clause, or even (8) an entire sentence. Thus:

1. The long train moves slowly.
2. The very long train moves slowly.
3. The train moves very slowly.
4. The train begins to move rapidly.
5. Moving slowly, the train leaves the station.
6. The train is almost out of sight.
7. The train stands precisely where it did before.
8. Certainly the train has not left.

Special Directions for the Use of Adverbs

501. Adjective for Adverb. — *Never use an adjective where an adverb is required.* Thus:

"He reads rapid but distinct" is wrong. The adjectives *rapid* and *distinct* should not be used to describe the manner of reading. The sentence should be, "He reads *rapidly* but *distinctly*."

502. Adverb for Predicate Adjective. — *Never use an adverb in place of an adjective to complete a copulative verb.*

" Miss Ward looked beautifully " is wrong. *Looked* is a copulative verb, for the meaning is, " She *was* beautiful in appearance." We should, therefore, use a predicate adjective, and say, " Miss Ward looked beautiful."

The only exception is to be found in such constructions as " He is *here*," " Your friend is *at home*," where the subjective complement, though an adverb, is used with the force of an adjective.

503. Double Negatives. — *Use only one negative in making a denial.*

" He has never had nothing to do with it " should be, " He has never had *any*thing to do with it." The two negatives neutralize each other, and spoil the meaning of the sentence.

(*a*) Never use such expressions as, " I *don't scarcely* ever go," or " We do *not hardly* expect it," when the meaning is, " I scarcely ever go," or, " I hardly expect it."

(*b*) Such expressions as, " We are *not un*mindful of your kindness," " He is *never un*willing to learn," are right, and convey just the meaning intended. What is the meaning?

504. *Adverbial expressions should be so placed in the sentence as to convey just the meaning intended.* Compare —

Only the *address* can be written on this side (nothing else).
The address can only be *written* on this side (not printed).
The address can be written on *this* side only (not on the other).

505. *Very* and *too* should rarely be used to modify a participle.

Even such expressions as, " *very* pleased," " *very* disappointed," when *pleased* and *disappointed* have the force of adjectives, are avoided by careful speakers and writers.

506. Never use *most* when you mean *almost.*

507. ADVERBS: SUMMARY

1. **Kinds** { Simple. Relative. Interrogative.

2. **Forms** { Positive. Comparative. Superlative.

3. **Used to modify** { Verbs. Adjectives. Adverbs. Phrases. Clauses. Sentences.

Parsing

508. To parse an adverb we have only to tell (1) its *kind*, and (2) *what it modifies;* the *form* (3) need be mentioned only when comparative or superlative.

Example. — We work more cheerfully when we are well paid.

more is a *simple* adverb in the *comparative* degree; *used* to modify the adverb **cheerfully**.

cheerfully is a *simple* adverb modifying the verb **work**.

when is a *relative* adverb modifying the verb **are paid**.

Exercise 235. — Point out the adverbs, and show exactly what each modifies.

1. Springing lightly into his saddle, he rode rapidly away.
2. It is lawful to do well on the Sabbath day.
3. They live just beyond the mill.
4. He sailed nearly round the world.

5. How quickly night comes on!
6. Do precisely as you are bidden.
7. The paths of glory lead but to the grave.
8. Assuredly he cannot be mistaken.
9. Perhaps you will have no other opportunity.
10. The tunnel extends almost through the mountain.

CHAPTER XXXVIII

PREPOSITIONS

509. Prepositions are comparatively few in number; and, though they do not themselves modify other words, they are used *to show how different ideas are related to each other.* They help to make phrases that modify like adjectives and adverbs.

510. The *object* of a preposition may be —

1. **A Noun:** The farmers are **at** *work* **in** the *field,*

or some expression equivalent to a noun; as —

2. **A Pronoun:** I went **from** *you* **to** *her.*
3. **A Gerund:** Thank him **for** *doing* the errand.
4. **An Infinitive:** He did nothing **but** *sing.*
5. **A Phrase:** The Indians fired **from** *behind the trees.*
6. **A Clause:** I am surprised **at** *what you say.*

The object sometimes precedes the preposition, especially in poetry. Thus:

The heavy night hung dark the *hills* and *waters* o'er.

Uses of Prepositional Phrases

511. A prepositional phrase may be used like an adjective:

(1) *To* **modify** *a* **noun** *or a* **pronoun**; as in —

There is no hope **of** rescue. Which **of** you will go?

or (2) *As a* **subjective complement**; as in —

Your friend is **in** good spirits. They are **of** great service.

When used as an adjective, it may be called an adjective phrase.

512. A prepositional phrase may be used like an **adverb** to modify —

1. A Verb: Go in haste to the town for the doctor.
2. An Infinitive: To waste in youth is to want in age.
   A Gerund: He succeeded after trying for hours.
3. A Participle: Bees coming to hives laden with honey.
4. An Adjective: The narrative is full of interest.
5. An Adverb: She did well for a beginner.

When used as an adverb, it may be called an **adverb phrase.**

513. A prepositional phrase may be used like a **noun**, as subject, object, etc. — especially after *from*. Thus:

They came *from* across the seas.
Out of sight is out of mind.

Exercise 236. — Point out the prepositional phrases in Exercise 234 and tell whether they are used as adjectives or as adverbs.

514. Phrase Prepositions. — Some little phrases are so much like single prepositions in their use that, instead of separating them, we may call them **phrase prepositions.** Thus:

It crawled { from / out of / from out } a hole.
{ In / As to / As for } color, this is perfect.

The following are some of the phrases most commonly used as prepositions:

According to; as to; as for; along with; instead of; out of; in spite of; in front of; by means of; on board; etc.

515. Prepositions as Adverbs or Connectives. — Most of the prepositions were once adverbs, and are often used as such. Thus:

It isn't worth talking about. How was it disposed of?

Sometimes they become connectives [§ 176]. Thus:

Stay till I come. We started before the moon rose.

Special Directions for the Use of Prepositions

516. *Care must be taken to use appropriate prepositions.* Thus:

Between refers to *two* objects: Divide the money *between* the two claimants.

Among refers to *more than two* objects: Divide the money *among* the crew.

Into and **to** follow verbs of *motion;* **in** and **at** verbs of *rest:* Go *into* the house and remain *in* it. He is *at* home, not, *to* home.

Say "different **from**," not "different *to*" nor "different *than*"; as "Mine is different *from* yours."

517. *Do not use prepositions needlessly nor omit them when they are required.* Thus:

Keep off the grass. Not, Keep off of the grass.
The book is of no use to me. Not, the book is no use to me.

Exercise 237. — 1. Fill each blank with a suitable preposition if one is needed.

1. This work is different —— any that have appeared.
2. When shall you be —— home?
3. I should have gone if I had been able ——.
4. Do smell —— these flowers.
5. The signing —— that note was a mistake.
6. Let us go —— the park.
7. His answer was very different —— yours.
8. I might prevail —— him to go.
9. Try to profit —— the failures of others.
10. There is constant rivalry —— the four roads.
11. He differed —— his friends.
12. We arrived —— a late train, and stayed —— the hotel till morning.
13. —— what street do you live?
14. Virtue and vice differ widely —— each other.
15. How do you reconcile such actions —— what he said?
16. First become reconciled —— thy brother.
17. Is he worthy —— your confidence?
18. He plays —— the organ very skillfully.
19. It is —— no use to try.

2. Make a study of the following selection with special reference to the construction of prepositions and prepositional phrases.

THE LOVE OF COUNTRY

Breathes there the man with soul so dead,
Who never to himself hath said,
  This is my own, my native land?
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
  From wandering on a foreign strand?

If such there breathe, go, mark him well!
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim, —
Despite those titles, power, and pelf,
The wretch, concentered all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonored, and unsung.

— *Sir Walter Scott.*

Parsing

518. A preposition is parsed, (1) by stating *that it is a preposition*, and (2) by showing *how it is used.*

These forms may be followed:

In his garden grew flowers of every hue.

in is a preposition, used with its object **garden** to make a phrase that modifies **grew.**

of is a preposition, used with its object **hue** to make a phrase modifying **flowers.**

Exercise 238. — 1. Parse the prepositions in the following sentences.

2. What words are here adverbs that are often prepositions?

1. From peak to peak the rattling crags among leaps the live thunder.
2. This is the house that he lives in.
3. Come on; let us go in.
4. Will you stay till after dinner?
5. These jewels came from across the sea.
6. As to that, men differ in opinion.
7. He ran from under the tree.
8. All excepting him have gone.
9. But one remains.
10. All but one have gone.
11. There is nothing to be done now but to retreat.
12. Quit yourselves like men.
13. Look the whole world over, and you will not find it.
14. Judging from what he says, I believe him honest.

3. Parse the prepositions in any of the Exercises in this book.

CHAPTER XXXIX

CONJUNCTIONS

Special Directions for the Use of Conjunctions

519. Observe these rules:

1. *Do not use* **or** *for* **nor** *as the correlative of neither.*

Neither you *or* I, should be, Neither you *nor* I.

2. *Do not use* **like** *instead of* **as** *or* **as if.**

He acted *like* he was crazy, should be, He acted *as if* he were crazy.

3. *Do not use* **but what** *for* **that** *or* **but that.**

I have no doubt *but what* (that) he did it.

4. *Do not use* **if** *when you mean* **whether.**

See *if* he can go, should be, See *whether* he can go.

5. Prefer **than** to **but** after **other** or any comparative word.

Say I have no other friend *than* you, rather than, I have no other friend *but* you.

520. CONJUNCTIONS: SUMMARY

1. **Kinds**
   - Co-ordinating.
   - Subordinating.
   - Correlative.

2. **Uses**
   - It connects the co-ordinate
     - words —— and ——.
     - phrases —— and ——.
     - clauses —— and ——.
   - It connects the adverb (or noun) clause to ——.
   - It helps —— to connect —— and ——.

Parsing

521. In parsing a conjunction we are to tell, (1) its *kind*, and (2) *what it connects*. The following forms may be used:

1. He spoke and acted as if his life were in danger.

and is a *co-ordinating* conjunction, and connects the two verbs **spoke** and **acted**.

as if is a *subordinating* phrase-conjunction, and connects the adverb clause to **spoke** and **acted**, which it modifies.

2. After we had sailed we found that the ship leaked.

after is a *subordinating* conjunction, and connects the adverb clause to **found**, which it modifies.

that is a *subordinating* conjunction, and joins the noun clause to **found**, of which it is the object.

Exercise 239. — 1. **Parse** the prepositions in the following sentences.

2. **Analyze** the sentences, and **parse the conjunctions.**

1. Though I admire his courage, I detest his cruelty.
2. Remain until sunset.
3. Do not go until the sun has set.
4. Think twice before you speak.
5. I have not seen my friend since he returned from Dublin.
6. If I were not Alexander, I would be Diogenes.
7. I am proud that I am an American.
8. We know that the moon is uninhabited.
9. That the moon is uninhabited is well known.
10. The fact that the moon is uninhabited is well known.
11. It is well known that the moon is not inhabited.
12. The fact is that the moon has no inhabitants.
13. As Cæsar loved me, I weep for him.
14. Come down ere my child die.
15. It is more than heart can bear.
16. Language was given us that we may say pleasant things to each other.
17. If spring is without blossoms, autumn will be without fruit.
18. It was so cold that the mercury froze.
19. He failed in business because he was dishonest.

Exercise 240. — 1. Supply an appropriate conjunction.

1. I have no other reason —— this.
2. I did not know but —— you were busy.
3. He will neither come in —— go out.
4. Have you no other home —— this?
5. He no sooner sees me —— he runs to meet me.
6. He walked —— he was lame.
7. There is no question but —— he owed the money.
8. I can't say —— he will be here or not.

2. Try to answer the following questions:

1. What may the object of a preposition be? 2. Give examples. 3. What parts of speech may the phrase resemble? 4. Use one as adjective, as complement, as adverb. 5. Explain the difference between prepositions and conjunctions. 6. Between the two kinds of conjunctions. 7. Discriminate between the italicized words in — "*after* sunset," and "*after* the sun had set"; in — "I have not seen him *since* noon," and "*Since* it is true, he must go." 8. In — "Act *as* you feel"; "*As* I looked, it fell"; "She is not so tall *as* you," *as* is a conjunctive adverb. In — "*As* life is short, improve it," *as* is a conjunction; and in — "This is such *as* I want," *as* is a pronoun. Try to explain why.

3. Parse the conjunctions and the prepositions in the following selection:

How sleep the Brave who sink to rest
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallowed mold,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung,
By forms unseen their dirge is sung!
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay,
And Freedom shall awhile repair
To dwell a weeping hermit there.

— *Collins.*

E. SUMMARY AND REVIEW

CHAPTER XL

SENTENCES AND THEIR ELEMENTS

522. For convenience in reviewing what we have learned, the following summary is presented.

SENTENCES: SUMMARY

- **Use**
  - Declarative.
  - Interrogative.
  - Imperative.
  - [Exclamatory.]
- **Form**
  - Simple.
  - Compound.
  - Complex.
  - Complex compound.
- **Elements**
  - **Words:** the eight parts of speech.
  - **Phrases:**
    - adjective; adverbial;
    - verb; prepositional;
    - possessive; appositive;
    - infinitive; participle.
  - **Clauses:**
    - adjective
      - explanatory.
      - restrictive.
    - adverb
    - noun
      - subject; object.
      - complement.
      - appositive.
      - explanatory.

523. Besides the (1) *essentials*, a simple sentence may contain (2) *modifiers*, and (3) *independent* expressions.

524. The Essentials of a Sentence. — The *essential predicate* is always a verb or verb phrase. The *subject*, *object*, *subjective complement*, or *objective complement* may be —

1. **A Noun:** *Napoleon* overthrew the *government*, and became *Emperor*. He made his brothers *Kings*.

2. **A Pronoun:** *They* released *us*. Debtors are *those* in debt. The treaty made Porto Rico *ours*.

3. **An Adjective** [as subjective or objective complement only]: They are *silent*. Strike the traitor *dead!*

4. **A Phrase**
   - *Out of sight* is *out of mind*.
   - *To be absent* is *to be forgotten*.
   - *His keeping busy* prevented *his being homesick*.
   - They will be *in search of work*.
   - His success will render further help *of no use*.

5. **A Noun Clause**
   - *What I learn* cannot be taken from me.
   - We know *that life is uncertain*.
   - The fact is, *that she is deaf, dumb, and blind*.
   - My mother made me *what I am*.

6. **A Quotation**
   - "*I still live*," was the last that he said.
   - His dying words were, "*Don't give up the ship*."
   - Galileo exclaimed, "*It does move*."
   - I have made my motto, "*Without haste, without rest*."

Some of these constructions are comparatively rare.

525. Modifiers. — I. A *noun* or a *pronoun* in any construction may be modified by —

1. **An Adjective**
   - word: *All* men have *equal* rights.
   - phrase: The silence was *strangely ominous*.
   - clause: Those *that think* govern those *that toil*.

2. **A Prepositional Phrase**: There is a light *in the window for thee.*

3. **A Possessive**
   - word: Am I *my brother's* keeper?
   - phrase: It was *the rugged mountaineer's* cabin.

4. **An Appositive**
   - word: The planet *Saturn* has two rings.
   - phrase: Gen. Scott, *the commander-in-chief of the army.*
   - clause: The axiom *that the whole is greater than any part.*

5. **A Participle**
   - word: They found him *wounded and dying.*
   - phrase: Some frail memorial, *still erected nigh.*

6. **An Infinitive Phrase**: A plan *to light the streets by electricity.*

7. **An Explanatory Noun Clause**: *It* is true *that air has weight.*

526. II. *A verb, infinitive, participle, adverb,* or *adjective* may be modified by —

1. **An Adverb**
   - word: *Slowly* fades the light of day.
   - phrase: He is waiting *very patiently.* He will come *by and by.*
   - clause: *When he comes,* go *where you choose.*

2. **A Prepositional Phrase**: Having risen *from poverty to wealth.*

3. **A Noun or Noun Phrase**: Go *Tuesday* and stay *six weeks.*

4. **An Infinitive Phrase**
   - We came *to demand our rights.*
   - The land is pleasant *to live in.*

527. Independent Expressions. — A sentence may contain a word or phrase that is independent of other words, used neither as one of the essentials nor as a modifier or a connective. Such are —

1. **Vocatives**, or words used in address. As —

Ye crags and peaks, I'm with you once again.
Life, you and I have been long together.

2. **Exclamatory expressions**, including *interjections*. As —

Alas! poor Yorick! I knew him, Horatio.
Hurrah! Victory! The battle has been won!

3. **Parenthetical words or phrases** introduced into the sentence for various reasons. As —

By the way, I met your friend yesterday.
Well, I must leave you. *Now*, come to see me soon.
He reached the house, *it seems*, too late to be of service.

528. We sometimes find sentences that contain what are called *pleonastic* words, used for emphasis, or to call attention to what is to be spoken of. As *they* and *he* in —

Thy *rod* and thy *staff*, they comfort me.
The *boy*, O where was he?

In parsing we call such words "independent by pleonasm."

"Pleonasm" is derived from a Greek word meaning *more than enough*.

529. Compound Elements. — Any part of a sentence, whether an element or a modifier, may be compounded of two or more simple elements, usually joined by co-ordinating conjunctions. Thus:

In Him we *live* and *move*. He is both *wise* and *good*.
Speak *firmly* but *kindly*. Learn *who he is* and *where he is*.

Exercise 241. — Analyze these sentences, and show which elements of each sentence are compound:

1. There health and plenty cheered the laboring swain.
2. Regular and daily exercise was the origin and secret of his health.
3. Gayly rode the hunters through the valley or over the hills.
4. Love for study, a desire to do right, and care in the choice of friends, were traits of his character.
5. We were deeply impressed by the majesty and sublimity of the cataract and its surroundings.

6. Which would they choose, to live at peace with none, or to die at peace with all?

7. Either sooner or later temperance fortifies and purifies the heart.

8. Make the house where gods may dwell, beautiful, entire, and clean.

530. Clauses and Clause Connectives. — The different kinds of clauses must be carefully distinguished, and their connection with the rest of the sentence indicated clearly. The following forms may be used:

I. —— is an **Adjective clause** modifying the noun (or pronoun) ——.
The *clause-connective* is
1. The relative pronoun *who, which, that, as.*
2. The relative adverb *where, when, whence, why*, etc.

II. —— is an **Adverb clause** modifying the verb (adj. or adv.) —— by denoting *time, place, cause, manner, comparison, condition, concession, purpose*, etc.
The *clause-connective* is
1. The relative adverb *where, when, while, whence, as*, etc.
2. The subordinating conjunction *till, before, after, if, for, because, as, than, that*, etc.

III. —— is a **Noun clause**; used
1. As *subject* of the verb ——.
2. As *object* of the verb ——.
3. As *object of* the preposition ——.
4. As *subjective complement* of ——.
5. In *apposition* with the noun ——.
6. *To explain the anticipative subject* (or object) *it.*

The *clause-connective* is
1. The relative pronoun *what, whatever, whoever*, etc.
2. The relative adjective *which, what*, etc.
3. The relative adverb *how, why, when, where*, etc.
4. The subordinating conjunction *that* or *whether.*

531. Elliptical Sentences. — We often shorten our sentences by omitting one or more words which are not needed to show

our meaning, but which must be expressed when the sentence is analyzed. The ellipsis, or omission, may generally be readily supplied. The following are examples:

I did not know [*that*] he was dead.
This is the book [*which*] you gave me.
The tale is wonderful if [*it is*] true.
John is older than his sister [*is old*].
Come as soon as you can [*come*].
You speak as [*you would speak*] if you doubted me.
He treats me as [*he treats*] a friend.
He will return, but no one knows when [*he will return*].
[*It is*] no matter what you think.
Though [*he was*] poor, he was generous.

532. In studying selections for analysis and parsing, observe the following directions:

1. Consult the dictionary for the meaning of unfamiliar words.
2. Transpose the words into their common prose order, unless the construction seems clear to you.
3. Select the clauses, and show how each is used.
4. Classify the sentence, and analyze each part of it.

Exercise 242. — (*a*) Classify the clauses in these sentences, and show, according to the preceding forms, how each is used.

(*b*) Parse the clause-connectives.

1. We acquire the strength that we overcome.
2. O Solitude! where are the charms that sages have seen in thy face?
3. Life is what we make it.
4. Love not sleep, lest thou come to poverty.
5. What pleases you will please me.
6. The fact is that he has betrayed my confidence.
7. He knew not that the chieftain lay unconscious of his son.
8. It is in vain that you seek to escape.
9. While he slept the enemy came.
10. What he spake, though it lacked form a little, was not madness.
11. All that he does is to distribute what others produce.
12. He that fights and runs away may live to fight another day.
13. The best of what we do and are is poor enough.

14. I thank God that I never hated any man because he was poor or because he was ignorant.

15. A great many men, if put into the right position, would be Columbuses.

16. No wonder you are deaf to all I say.

17. He whistled as he went, for want of thought.

18. Nothing waxeth old sooner than a good turn or a favor.

19. When faith is lost, when honor dies, the man is dead.

20. Be silent, or say something better than silence.

21. Patience is so like Fortitude, that she seems either her sister or her daughter.

22. His misery was such that none of his friends could refrain from weeping.

23. What stronger breastplate than a heart untainted?

24. Thrice is he armed who hath his quarrel just; and he but naked, though locked up in steel, whose conscience with injustice is corrupted.

25. Still the wonder grew that one small head could carry all he knew.

26. When Strength and Justice are true yoke-fellows, where can be found a mightier pair than they?

27. You will gain a good reputation, if you endeavor to be what you desire to appear.

28. He made it clear that the plan was impossible.

29. He felt as though himself were he on whose sole arm hung victory.

30. Whoever thinks a faultless piece to see,
Thinks what ne'er was, nor is, nor e'er shall be.

Exercise 243. — Analyze the following sentences, classifying the clauses, and parsing the words:

1. To dare is great, but to bear is greater.

2. Write it on your heart that every day is the best day of the year.

3. Heaven is for those who think of it.

4. Live as though life were earnest, and life will be so.

5. Sweet it is to have done the thing one ought.

6. He that loveth makes his own the grandeur that he loves.

7. "Don't cross the bridge till you come to it" is a proverb old and of excellent wit.

8. There's nothing so contagious as pure openness of heart.

9. Who does the best his circumstance allows, does well, acts nobly; angels could do no more.

10. Friends and loves we have none, nor wealth, nor blest abode,
But the hope, the burning hope, and the road, the lonely road.

11. Find thou always time to say some earnest word between the idle talk.

12. Duties are ours, but events are God's.

13. Brooding all day will not arm a man against misery.

14. Nothing that is shall perish utterly.

15. There's nothing but what's bearable as long as a man can work.

16. It is better to fight for the good than to rail at the ill.

17. Love all, trust a few, do wrong to none.

18. It isn't so much what a man has that makes him happy, as it is what he doesn't want.

19. Fold up the banners! Smelt the guns!
Love rules. Her gentler purpose runs.
A mighty mother turns in tears
The pages of her battle years,
Lamenting all her fallen sons.

20. We are made happy by what we are, not by what we have.

21. A man's reach should exceed his grasp, or what's a heaven for?

22. It's very easy finding reasons why other folks should be patient.

23. Who laughs at crooked men needs walk very straight.

24. We are such stuff as dreams are made on, and our little life is rounded with a sleep.

25. He who neglects the present moment throws away all he has.

26. "One soweth and another reapeth" is a verity that applies to evil as well as good.

27. Rich gifts wax poor when givers prove unkind.

28. Said he, "All that I am, my mother made me."

29. Since my country calls me, I obey.

30. The days are made on a loom whereof the warp and woof are past and future time.

31. Let me make the songs of a people, and I care not who makes the laws.

33. Words pass as wind, but where great deeds were done
A power abides, transfused from sire to son.

533. Variety of Expression. — Among the many ways of varying our forms of expression are the following:

1. Passive forms may be used for active, and *vice versa*. Thus:

All *may make* mistakes. Mistakes *may be made* by all.

2. The introductory *there* or *it* may be used. Thus:

1. A messenger came.
2. To retreat was impossible.

1. *There* came a messenger.
2. *It* was impossible to retreat.

3. Words may be expanded to phrases, and phrases to clauses. Thus:

1. *Japanese* tea.
2. The *inventor of the telephone*.
3. *Before sailing*.
4. The voyage *having begun*.

1. Tea *raised in Japan*.
2. He *that invented the telephone*.
3. *Before they had sailed*.
4. *When* the voyage *had begun*.

4. Clauses may be contracted to phrases. Thus:

1. Gray, *who wrote the poem*.
2. Regions *that Stanley explored*.
3. *After we left Paris*.
4. I thought *that he was worthy*.
5. Come *before the sun has risen*.

1. Gray, *the author of the poem*.
2. Regions *explored by Stanley*.
3. *Having left Paris*.
4. I thought *him worthy*.
5. Come *before sunrise*.

5. Simple sentences may be combined into either compound or complex sentences. Thus:

The Americans were not contending for money. They were contending for a principle. They refused to receive the tea.

The Americans were not contending for money, but for a principle, and they refused to receive the tea. (Compound.) Or:

As the Americans were not contending for money, but for a principle, they refused to receive the tea. (Complex.)

6. Negative may be used for affirmative assertions, and interrogative for assertive sentences. Thus:

1. Such pleasures attracted him.
2. We have suffered enough. Let us defend our rights.

1. Such pleasures were not unattractive to him.
2. Have we not suffered enough? Shall we not defend our rights?

Exercise 244. — I. **Change** the italicized expression in some of the ways mentioned in the preceding section without changing the meaning. **Describe** the change you have made.

1. The *author of the book* is in Egypt.
2. The note is payable *on demand.*
3. He *canceled his liabilities.*
4. I shall see you *on my return.*
5. They thought *me honest.*
6. I gave you the book *that you might read it.*
7. *If you call,* you will see him.
8. *Morning dawning,* all fears were dispelled.
9. Intemperance *ruins* many a youth.
10. No place is like home.
11. It is by careful saving that men grow rich.
12. Shame being lost, all is lost.
13. We did not know *that our friend was ill.*
14. The miser is *unhappy.*
15. No man is *perfect.*
16. *As the king was dead,* a dispute arose as to the succession.
17. The light struggles dimly through the windows *which are darkened by dust.*
18. Many men who have made wonderful inventions have died *poor.*
19. *After passing Congress* the bill *was signed* by the President.
20. The treaty *which Jay negotiated was approved* by the Senate.

II. **Combine** the following groups of simple sentences **into compound or complex sentences.**

1. Sir Walter Raleigh received from Queen Elizabeth a charter. It gave him a large territory in America. He sent out an exploring expedition in 1584.

2. In 1607 three ships carried out a handful of people. They began the settlement of the United States. The largest one was named *Susan Constant.*

3. One of the most industrious men in the colony was John Smith. He was a young man. He had many adventures. He was fond of boasting of them.

4. The English government sent tea to Boston. A company of fifty men threw it into the sea. The men had disguised themselves as Indians.

5. Paul Revere was an active patriot. The British had started for Lexington. He was sent to tell this to Adams and Hancock. They were in that town.

6. Geoffrey Chaucer was the first great English poet. He was the author of the "Canterbury Tales." He was born in 1340. He died in 1400.

III. Expand some of the clauses in Exercises 239, 240.

Selections for Analysis and Parsing

1. Attention is the stuff that memory is made of, and memory is accumulated genius.

2. Wise sayings often fall on barren ground; but a kind word is never thrown away.

3. A great writer has said that grace is beauty in action: I say that justice is truth in action.

4. How easy it is for one benevolent being to diffuse pleasure around him; and how truly is a kind heart a fountain of gladness, making everything in its vicinity freshen into smiles.

5. If we do not plant knowledge when young, it will give us no shade when we are old.

6. To know by rote is no knowledge; it is only a retention of what is intrusted to the memory. What a man truly knows may be disposed of without regard to the author, or reference to the book whence he had it.

7. Alexander the Great, reflecting on his friends' degenerating into sloth and luxury, told them that it was a most slavish thing to luxuriate, and a most royal thing to labor.

8. Oh, what a glory doth this world put on for him who, with a fervent heart, goes forth under the bright and glorious sky!

9. Few men learn the highest use of books. After life-long study many a man discovers too late that to have had the philosopher's stone availed nothing without the philosopher to use it.

10. If the poor and humble toil that we may have food, must not the high and glorious toil for him in return, that he have light, guidance, freedom, immortality?

11. Words are the leaves of the tree of knowledge, of which, if some fall away, a new succession takes their place.

12. The busy world shoves angrily aside
The man who stands with arms akimbo set,
Until the occasion tells him what to do;
And he who waits to have his task marked out
Shall die and leave his errand unfulfilled.

13. Failure after long perseverance is much grander than never to have a striving good enough to be called a failure.

14. When the Breton sailor puts to sea, his prayer is, "Keep me, my God, for my boat is so small and Thy ocean is so wide."

15. 'Tis greatly wise to talk with our past hours,
And ask them what report they bore to heaven.

16. The happiest man is he who, being above the troubles which money brings, has his hands the fullest of work.

17. It is seldom that we find how great a man is until he dies.

18. Nine times out of ten, the best thing that can happen to a young man is to be tossed overboard and compelled to sink or swim for himself. In all my acquaintance I never knew a man to be drowned who was worth the saving.

19. If the way in which men express their thoughts is slipshod and mean, it will be very difficult for their thoughts themselves to escape being the same.

20. Learn from the earliest days to inure your principles against the perils of ridicule; you can no more exercise your reason, if you live in the constant dread of laughter, than you can enjoy your life if you are in the constant terror of death.

21. Toiling, rejoicing, sorrowing, onward through life he goes;
Each morning sees some task begun, each evening sees its close;
Something attempted, something done, has earned a night's repose.

22. For manhood is the one immortal thing
Beneath Time's changeful sky,
And, where it lightened once, from age to age,
Men come to learn, in grateful pilgrimage,
That length of days is knowing when to die.

23. Press on! surmount the rocky steeps;
Climb boldly o'er the torrent's arch:
He fails alone who feebly creeps;
He wins who dares the hero's march.

Be thou a hero! let thy might
Tramp on eternal snows its way,
And through the ebon walls of night,
Hew down a passage unto day.

24. Young men who spend many years at school and college are too apt to forget the great end of life, which is to be and to do, not to read and brood over what other men have been and done.

25. A hundred years hence what difference will it make whether you were rich or poor, a peer or a peasant? But what difference may it not make whether you did what was right or what was wrong?

26. Books are yours,
Within whose silent chambers treasure lies
Preserved from age to age; more precious far
Than that accumulated store of gold
And orient gems which, for a day of need,
The sultan hides deep in ancestral tombs.
These hoards of truth you can unlock at will.

— *Wordsworth.*

27. Daughters of Time, the hypocritic Days,
Muffled and dumb like barefoot dervishes,
And marching single in an endless file,
Bring diadems and fagots in their hands.
To each they offer gifts after his will,
Bread, kingdoms, stars, and sky that holds them all.
I, in my pleachéd garden, watched the pomp,
Forgot my morning wishes, hastily
Took a few herbs and apples, and the Day
Turned and departed silent. I, too late,
Under her solemn fillet saw the scorn.

— *R. W. Emerson.*

28. To go into solitude, a man needs to retire as much from his chamber as from society. I am not solitary whilst I read and write, though nobody is with me. But if a man would be alone, let him look at the stars. The rays that come from those heavenly worlds will separate between him and what he touches. One might think the atmosphere was made transparent with this design, to give man, in the heavenly bodies, the perpetual presence of the sublime. Seen in the streets of cities, how great they are! If the stars should appear one night in a thousand years, how would men believe and adore, and preserve for many generations the remembrance of the city of God which had been shown.

— *R. W. Emerson.*

29. * * * * * * * *

Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a moldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bowed the woods beneath their sturdy stroke!

Let not ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour —
The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
If Memory o'er their tomb no trophies raise,
Where, through the long-drawn aisle and fretted vault,
The pealing anthem swells the note of praise.

Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of death?

Perhaps in this neglected spot is laid
  Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
  Or waked to ecstasy the living lyre.

* * * * * * * *

— From GRAY'S *Elegy in a Country Churchyard.*

APPENDIX TO PART I

LIST OF IRREGULAR VERBS

Forms now out of use or rare are as a rule omitted. Otherwise the list contains all verb-forms of the old conjugation printed in *bold-faced* type, and all irregular forms of the new conjugation printed in *plain* type. Where only part of the forms are irregular, the regular forms are given too.

Present	Past	Perf. Part.
Abide	**abode**	**abode**
Awake	**awoke** **awaked**	awaked
Be (pres. **am**)	**was**	**been**
Bear	**bore** **bare**	**borne** [*carried*] **born** [*brought forth*]
Beat	**beat**	**beaten**
Begin	**began**	**begun**
Bend	**bent**	**bent**
Bereave	**bereft** **bereaved**	**bereft** **bereaved**
Beseech	**besought**	**besought**
Bet	**betted** **bet**	**betted** **bet**
Bid	**bade** **bid**	**bidden** **bid**
Bind	**bound**	**bound**
Bite	**bit**	**bitten** **bit**
Bleed	**bled**	**bled**
Blend	**blended** **blent**	**blended** **blent**
Bless	**blessed**	**blessed** **blest**
Blow	**blew**	**blown**
Break	**broke**	**broken**
Breed	**bred**	**bred**
Bring	**brought**	**brought**
Build	**built** **builded**	**built** **builded**
Burn	**burned** **burnt**	**burned** **burnt**
Burst	**burst**	**burst**
Buy	**bought**	**bought**
Can	**could**	——
Cast	**cast**	**cast**
Catch	**caught**	**caught**
Chide	**chid**	**chidden** **chid**
Choose	**chose**	**chosen**
Cleave [1] [*split*]	**clove** **cleft**	**cloven** **cleft**

[1] *Cleave*, meaning *adhere*, is regular.

Present	Past	Perf. Part.
Cling	clung	clung
Clothe	clothed / clad	clothed / clad
Come	came	come
Cost	cost	cost
Creep	crept	crept
Crow	crew / crowed	—— / crowed
Cut	cut	cut
Dare	dared / durst [*ventured*]	dared
Deal	dealt	dealt
Dig	dug / digged	dug / digged
Do	did	done
Draw	drew	drawn
Dream	dreamed / dreamt	dreamed / dreamt
Drink	drank	drunk
Drive	drove	driven
Dwell	dwelt / dwelled	dwelt / dwelled
Eat	ate	eaten
Fall	fell	fallen
Feed	fed	fed
Feel	felt	felt
Fight	fought	fought
Find	found	found
Flee	fled	fled
Fling	flung	flung
Fly	flew	flown
Forget	forgot	forgotten / forgot
Forsake	forsook	forsaken
Freeze	froze	frozen
Get	got	got / gotten
Gild	gilded	gilded / gilt
Gird	girded / girt	girded / girt
Give	gave	given
Go	went	gone
Grave	—— / graved	graven / graved
Grind	ground	ground
Grow	grew	grown
Hang [1]	hung	hung
Have	had	had
Hear	heard	heard
Heave	hove / heaved	hoven / heaved
Hew	hewed / ——	hewed / hewn
Hide	hid	hidden / hid
Hit	hit	hit
Hold	held	held
Hurt	hurt	hurt
Keep	kept	kept
Kneel	knelt / kneeled	knelt / kneeled
Knit	knit / knitted	knit / knitted
Know	knew	known
Lade	laded	laded / laden
Lay	laid	laid
Lead	led	led
Leap	leaped / leapt	leaped / leapt
Learn	learned / learnt	learned / learnt
Leave	left	left
Lend	lent	lent
Let	let	let
Lie	lay	lain
Lose	lost	lost

[1] *Hang*, meaning *cause death*, is regular.

Present	Past	Perf. Part.
Make	made	made
May	might	——
Mean	meant	meant
Meet	met	met
Mow	mowed	mowed / mown
Must	——	——
Ought	——	——
Pass	passed	passed / past
Pay	paid	paid
Pen	penned / pent	penned / pent
Put	put	put
Quit	quit / quitted	quit / quitted
——	quoth	——
Read	read	read
Rend	rent	rent / rended
Rid	rid	rid
Ride	rode	ridden
Ring	rang	rung
Rise	rose	risen
Rive	—— / rived	riven / rived
Run	ran	run
Saw	sawed	sawed / sawn
Say	said	said
See	saw	seen
Seek	sought	sought
Sell	sold	sold
Send	sent	sent
Set	set	set
Sew	sewed	sewed / sewn
Shake	shook	shaken
Shall	should	——

Present	Past	Perf. Part.
Shave	shaved	shaved / shaven
Shear	sheared	sheared / shorn
Shed	shed	shed
Shine	shone / shined	shone / shined
Shoe	shod	shod
Shoot	shot	shot
Show	showed	shown / showed
Shred	shred	shred
Shrink	shrank / shrunk	shrunk / shrunken
Shrive	—— / shrived	shriven / ——
Shut	shut	shut
Sing	sang / sung	sung
Sink	sank	sunk
Sit	sat	sat
Slay	slew	slain
Sleep	slept	slept
Slide	slid	slidden / slid
Sling	slung	slung
Slink	slunk	slunk
Slit	slit	slit
Smell	smelled / smelt	smelled / smelt
Smite	smote	smitten
Sowed	sowed	sowed / sown
Speak	spoke / spake	spoken
Speed	sped	sped
Spell	spelled / spelt	spelled / spelt
Spend	spent	spent

Present	Past	Perf. Part.
Spill	spilled	spilled / spilt
Spin	spun	spun
Spit	spit / spat	spit
Split	split	split
Spoil	spoiled / spoilt	spoiled / spoilt
Spread	spread	spread
Spring	sprang	sprung
Stand	stood	stood
Stave	staved / stove	staved / stove
Steal	stole	stolen
Stick	stuck	stuck
Sting	stung	stung
Stink	stank / stunk	stunk
Strew	—— / strewed	strewn / strewed
Stride	strode	stridden
Strike	struck	struck / stricken
String	strung	strung
Strive	strove	striven
Strow	—— / strowed	—— / strown
Swear	swore	sworn
Sweat	sweat / sweated	sweat / sweated
Swell	—— / swelled	swollen / swelled
Swim	swam	swum
Swing	swung	swung
Take	took	taken
Teach	taught	taught
Tear	tore	torn
Tell	told	told
Think	thought	thought
Thrive	throve / thrived	thriven / thrived
Throw	threw	thrown
Thrust	thrust	thrust
Tread	trod	trodden / trod
Wake	waked / woke	waked
Wear	wore	worn
Weave	wove	woven
Weep	wept	wept
Wet	wet	wet
Will [1]	would	——
Win	won	won
Wind	wound	wound
Wit	wist	——
Work	worked / wrought	worked / wrought
Wring	wrung	wrung
Write	wrote	written

[1] *Will*, meaning *bequeath*, is regular.

The following verbs are less common than the preceding, or present certain peculiarities:

Present	Past	Perf. Part.
Beget	begot begat [1]	begot begotten
Behold	beheld	beheld
Bless	blessed blest	blessed blest
Curse	cursed curst	cursed curst
Dive	dived dove [2]	dived ——
Dress	dressed drest	dressed drest
Lean	leaned leant	leaned leant
Plead	pleaded plĕad [2]	pleaded plĕad [2]
Prove	proved	proved proven [3]
Reave	reaved reft rove	reaved reft rove
Seethe	seethed sod [1]	seethed sodden
Shape	shaped	shaped shapen
Stay	stayed staid	stayed staid
Sweep	swept	swept
Wax (grow)	waxed	waxed waxen
Wed	wedded	wedded wed

[1] An old form.

[2] Not in the best use.

[3] Used in the legal phrase "not proven"; otherwise avoided by most writers.

PART TWO — COMPOSITION

CHAPTER I

CAPITALS, PUNCTUATION, ETC.

LESSON I

THE USE OF CAPITALS

One of the marks of a good writer is the proper use of capital letters. The most important rules for capitals are the following:

A *Capital Letter* should be used to begin —

1. Every sentence.

2. Every line of poetry.

3. Every direct quotation.

4. All individual or special names of persons, places, months, and days; as —

William Shakespeare, Spain, September, Saturday, Easter.

All words made from them; as —

Shakespearean, Spanish.

And all abbreviations of them; as —

Wm., Sept.

5. All names applied to God.

6. The principal words in titles. Thus:

The President of the United States.
" The Land of the Midnight Sun."

7. The words I and O should always be capitals.

[See Appendix to Part II.]

Exercise 1. — Copy the following passages, using capital letters where they are needed. Give a reason for each change that you make.

(*a*) thus they answered — hoping, fearing,
some in faith, and doubting some, —
till a trumpet-voice, proclaiming,
said, " my chosen people, come ! "
then the drum,
lo ! was dumb ;
for the great heart of the nation, throbbing, answered, " lord, we come ! "

(*b*) here we see the very same wolf — do not go near him, annie ! — the selfsame wolf that devoured little red ridinghood and her grandmother.

(*c*) " When you are older," said james's father, " you can read the ' iliad.' "

" o i know what that is," replied james, " it is a story about the grecian war written by a greek poet named homer. our teacher read some of it to us last friday."

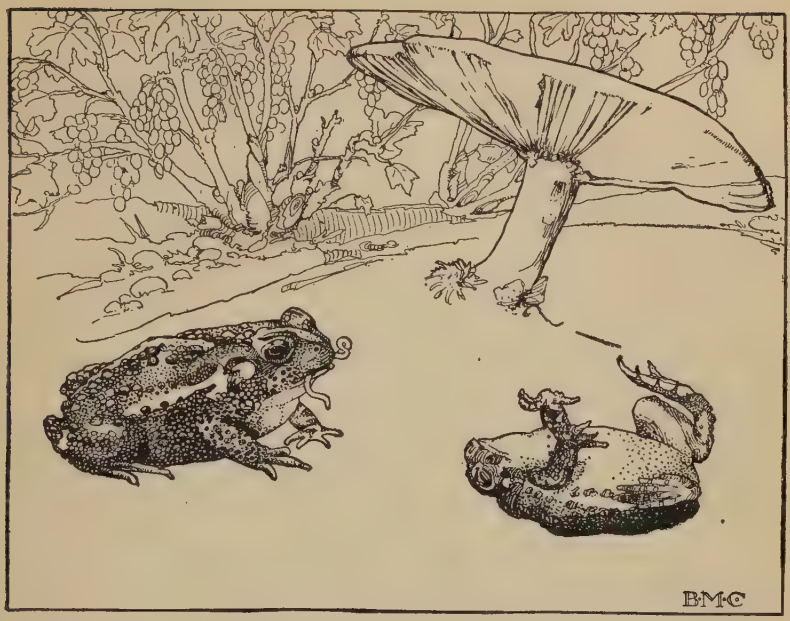
Exercise 2. — For a little child tell the story suggested by the picture on p. 255. Perhaps you will entitle it " A Friend in Need."

Exercise 3. — Write the story briefly, paying particular attention to the use of capitals.

LESSON II

SOME RULES FOR PUNCTUATION

Writing is much clearer and easier to understand when it is properly punctuated, for punctuation-marks show where the sentences end and how they are divided. Some of the marks show also the kind of sentence. Other aids to clearness are the



apostrophe, quotation-marks, and the hyphen. The following are simple rules for these marks.[1]

1. The **Period** [.] must be used after —

Every complete sentence that is not a question nor an exclamation.

All abbreviations or initial letters.

A heading, title, or signature, when used alone. [See p. 359.]

2. The **Question-mark** [?] must be used after —

Every complete question.

3. The **Exclamation-point** [!] must be used after —

Every expression that is very exclamatory.

[1] A fuller treatment of punctuation will be found in Appendix to Part II.

4. The **Comma** [,] must be used to separate from the rest of the sentence —

The name of the person spoken to. Thus:

John, come forward.

A direct quotation, or each of the parts of one if it is divided.

The **Comma** must also generally be used to separate —

The parts of a series of three or more words of the same kind.

The flags were red, white, and blue.

The parts of a sentence that is made up of two or more sentences. Thus:

We have come, and you must go.

5. The **Apostrophe** ['] must be used to denote —

Possession.

The omission of letters in contracted words.

The plurals of letters, figures, etc. Thus:

Dot your i's. Your 4's are poor.

6. **Quotation-marks** [" "] must be used to inclose —

Every direct quotation, or each of the parts into which it is divided.

The title of a book or periodical, if the title is long.

7. The **Hyphen** [-] must be used between —

The parts of some compound words.

The syllables of a word written on different lines.

Exercise 1. — Tell why each **punctuation-mark** is used in these sentences:

1. How many days are there in a leap year?
2. Can Honor's voice provoke the silent dust?
3. Boys, have you ever read " Tom Brown at Rugby "?

4. Now abideth faith, hope, charity.
5. The houses were low, narrow, and dingy.
6. Julius Cæsar wrote, " I came, I saw, I conquered."
7. " Experience keeps a dear school, but fools will learn in no other, and scarce in that."
8. Which sounds better, " No, sir, I can't "; or, " Yes, ma'am, I'll try "?
9. " The Courtship of Miles Standish " was written by Henry W. Longfellow.

Exercise 2. — The old Greeks got on with very little punctuation. They even ran their words together, as in the following passage. Try rewriting this interesting little story, separating the words, and putting in punctuation where it is needed.

MrPopewhowascrookedandcrosswastalkingwithayoungofficertheofficer saidhethoughtthatinacertainsentenceaninterrogationmarkwasneededdo youknowwhataninterrogationmarkissnarledoutthecrookedcrosslittleman itisacrookedlittlethingthatasksquestionssaidtheyoungmanandheshutup MrPopeforthatday.

Exercise 3. — Think of the most amusing incident that you can recall. It may be something that you have seen or heard at your home, on the schoolground, or in the schoolroom. Make a brief story of it, writing as simply and straightforwardly as you can, as if for a little child to read. Attend particularly to the punctuation.

LESSON III

QUOTATIONS

1. When we introduce the exact language of another person into what we are writing, we make what is called a **Direct Quotation.** Thus:

Prince Edward and his division were so hard pressed that a message was sent to the King, asking for aid. " Is my son killed? " said the King. " No, sire." " Is he wounded or thrown to the ground? " " No, sire," said the messenger; " but he is very hard pressed." " Then," said the King, " I shall send no aid; because I am resolved that the honor of a great victory shall be his."

2. In writing a direct quotation, we must remember three things:

(1) To begin it with a capital.

(2) To inclose it in quotation-marks.

(3) To separate it from the rest of the sentence by a comma, unless it is a question or an exclamation.

If the quotation consists of several sentences, it may be preceded by a colon [:].

3. When we introduce anything into our writing as a thought or an opinion of another without using his exact language, we make an **Indirect Quotation.** Thus:

DIRECT. The King said, "I have lost the hearts of my people."
INDIRECT. The King said that he had lost the hearts of his people.

Indirect quotations frequently begin with the word "that," and they require no quotation-marks.

4. A **Divided Quotation** is a direct quotation which is given in two parts, with some of the writer's own words between.

Each part should be inclosed in quotation-marks, and should generally be separated from the rest by commas. Thus:

"I propose to fight it out on this line," wrote General Grant, "if it takes all summer."

5. In writing a conversation between two persons, what each one says should generally occupy a separate paragraph. Thus:

"Colonel Miller," asked General Brown, "can you silence that battery?"
"I'll try, sir," replied the gallant colonel.

Exercise 1. — Change the direct quotations in this lesson into indirect quotations.

Exercise 2. — Rewrite the following passage, inserting quotation-marks where they are needed:

The gentleman turned to the boy who was sitting on the log, and said, Where do you live?

Sir?

Where do you live?

The boy hesitated a moment as if he did not understand him. Then he said,

I don't know, sir. I don't live anywhere.

The little boy in the wagon laughed.

Don't know where you live, said the gentleman. Well, what are you doing out here?

I have been catching butterflies.

Exercise 3. — Continue this conversation. What will the gentleman ask next? What will the boy on the log reply? What questions may the little boy in the wagon ask, and what will be the replies? As the gentleman and the little boy drive away, what will they say to each other? Write this all out, paying particular attention to the use of quotation-marks.

LESSON IV

REVIEW OF CAPITALS, PUNCTUATION, AND QUOTATION-MARKS

Exercises. — Copy one or more of the following selections, or write from the dictation of your teacher, using capitals and punctuation marks correctly. Attend carefully also to the quotations.

1. Over and over again,
No matter which way I turn,
I always find in the book of life
Some lesson I have to learn.
I must take my turn at the mill;
I must grind out the golden grain;
I must work at my task with a resolute will,
Over and over again.

2. William H. Prescott, John L. Motley, and George Bancroft are distinguished American historians. Prescott wrote "The Conquest of Mexico." Motley wrote "The Rise of the Dutch Republic." Bancroft wrote the "History of the United States."

3. Know old Cambridge? Hope you do.
Born there? Don't say so! I was too:
Born in a house with a gambrel roof, —
Standing still, if you must have proof.

Yes, in the old gambrel-roofed house looking out on the College Green, lived Rev. Dr. Abiel Holmes — pastor of the First Church in Cambridge, Massachusetts, but of wider fame as the author of the "American Annals" — and there was born to him the son, Oliver Wendell, who was to shed new luster on the family name as the brightest of American poets and essayists. His birthdate is August 29, 1809.

4. Henry Wadsworth Longfellow, the most popular of American poets, was born in Portland, Maine, Feb. 27, 1807. His father was a well-known jurist, and, like Bryant, he was descended from John Alden, the youngest of the *Mayflower's* Pilgrims.

From 1835, the time of his appointment as Professor of Modern Languages and Literature in Harvard University, till his death, March 24, 1882, Longfellow lived in the stately old Cambridge mansion occupied by Washington during the siege of Boston, 1775–76.

5. "Our enemies are before us," exclaimed the Spartans at Thermopylæ. "And we are before them," was the cool reply of Leonidas. "Deliver your arms," came the message from Xerxes. "Come and take them," was the answer Leonidas sent back. A Persian soldier said: "You will not be able to see the sun for flying javelins and arrows." "Then we will fight in the shade," replied a Lacedæmonian.

CHAPTER II

THE CHOICE OF WORDS

LESSON V

SYNONYMS

We often find several words nearly alike in meaning, each one of which we must learn to use in just the right way. Such words are called **Synonyms**. Thus:

Ancient, old, aged, elderly, antiquated, are synonyms, for, in a general way, they have the same meaning; but we say "ancient customs," "old trees," "aged or elderly persons," "antiquated fashions."

Synonyms are words that have the same or nearly the same meaning.

Exercise 1. — 1. Separate the following words into five groups, each containing five synonyms. In case of doubt about the meaning of any word, consult the dictionary.

2. Use the words of each group in expressions that will illustrate their meaning. Thus:

"A *plot* to rob the bank"; "the *arrangement* of words"; "a *scheme* for raising money"; "a *conspiracy* to assassinate the king."

plot	misfortune	grand	beautiful	reduce
diminish	scheme	calamity	superb	free
liberal	decrease	plan	disaster	magnificent
splendid	generous	abate	conspiracy	catastrophe
mishap	gorgeous	lavish	lessen	arrangement

Exercise 2. — 1. Find one or two synonyms for each of the following words:

Busy; bold; honest; counterfeit; obscure; barren; appease; cheerful; dead; larceny; defeat; certain; collect; death; frighten; censure; frank; famous; obstinate; spacious.

2. Give one or two words that are opposite in meaning to each of the foregoing.

Exercise 3. — Read each phrase, substituting synonyms for the italicized words.

1. *Insipid* fruit. 2. *Gnarled* oaks. 3. *Relentless* foes. 4. *Chaplet* of flowers. 5. *Sepulchers* of kings. 6. *Auspicious* omens. 7. Debtors' *assets*. 8. *Martial* music. 9. *Voluntary* offering. 10. A *gluttonous* fellow. 11. *Waning* power. 12. *Obsequies* of a ruler. 13. *Imprudent* methods. 14. *Infallible* signs. 15. *Indelible* impressions. 16. *Merchants' liabilities.* 17. Raleigh's *explorations*. 18. *Frugal* habits. 19. *Brutal* actions. 20. *Benevolent* feelings.

Exercise 4. — Find in books, magazines, or newspapers five words that you could not understand. Bring them to class, together with simpler equivalent expressions.

LESSON VI

SYNONYMS (*Continued*)

Exercise 1. — Substitute words or expressions as synonyms for the italicized words.

1. *Prepare* your lessons.
2. *Honor* your *parents*.
3. The *thief* was *caught*.
4. He spoke *excitedly*.
5. *Peacefully slept* the *weary children*.
6. A *furious gale* was raging.
7. A few *dilapidated* old *buildings still stand* in the *deserted hamlet*.
8. We *urged* his *going*.
9. The Nile overflows *once a year*.
10. Much *fatigued*, we *reached* the end of our *journey*.

11. *Farming* is a *pleasant occupation.*
12. There is no cause *sacred enough* to *justify* a *violation of the truth.*
13. We *resolved* to make the attempt in *spite* of all *difficulties.*
14. The *prisoners* were *condemned* and *executed.*
15. He *addressed* the *mariners.*
16. She was *the one who inherited* her uncle's *wealth.*
17. We awoke *as soon as the sun rose.*
18. What *ought* I *to do?*
19. After *the sun had gone down,* we resumed the journey that to some of us seemed *without end.*

Exercise 2. — **Substitute sentences of equivalent meaning.**

1. The *opposing forces* stood in *battle array.*
2. The supply *constantly increases.*
3. Plants are the *habitations* of insects.
4. They *traversed* the *lofty* mountains that *surround* this beautiful *region.*
5. The *majority of mankind* earn their *livelihood* by *hard work.*
6. The army was *animated* by the spirit of its *leader.*
7. Sailors *encounter* constant *perils.*
8. The *intelligence* was brought by a *courier.*
9. Our *liberties* were not *secured* without a *struggle.*

Exercise 3. — Find in books, magazines, or newspapers three sentences that are hard to understand. Make the sentences easy to understand by substituting other words of equivalent meaning.

LESSON VII

VARIETY OF EXPRESSION

Exercise 1. — The Wide-Awake Debating Club is to discuss this question: "*Resolved,* That life in the country is more pleasant for young people than life in the city." Each member is allowed but two minutes. Write what you would say on either side of the question, if you were a member of the club.

Exercise 2. — Write what might be said by your opponent on the other side of the question.

Exercise 3. — Rewrite one of the preceding exercises, trying to make it clear and interesting to a child in the fourth grade. Use the simplest words and expressions you can think of, but do not change the meaning very much.

LESSON VIII

SYNONYMS DISCRIMINATED

Very few synonyms have exactly the same meaning. Sometimes the difference between two words is so slight that only careful study will show what it is. Sometimes it is so great that one word cannot be safely used for the other in any sentence. Every one who wishes to use words correctly must be on the watch for these differences. It is not enough to use the *almost right* word; we must use, if we can, the *exactly right* word. If we mean "a *mischievous* boy," we must not say "a *wicked* boy." If we wish to speak of "a *large* sum of money," we must not say "an *immense* sum of money."

Exercise 1. — What is the difference between —

a *lazy* boy	and	an *idle* boy;
a *large* man	and	a *great* man;
a *large* gift	and	a *generous* gift;
what one *wants*	and	what one *needs;*
he *hopes*	and	he *expects;*
a *trade*	and	an *occupation;*
eating food	and	*devouring* food;
a *street*	and	a *road;*
a *savage* dog	and	a *surly* dog;
an *indignant* man	and	an *angry* man.

Exercise 2. — Study the words in each of the following pairs till you think that you understand the meaning of them. Then use each of the words so as to show that you can discriminate between them.

1. That is **healthful** which *gives* health; that is **healthy** which *has* health.

2. **To remember** is to call to mind readily; **to recollect** is to recall with effort. We can sometimes recollect what we do not remember.

3. **Habit** is the result of **custom**. What is *customary* soon grows to be *habitual*.

4. A man's **reputation** depends on what he *appears* to be; his **character** is what he really *is*.

5. **Brave** and **courageous** men do their duty, even though suffering from fear or disapproval; **bold** and **reckless** men neither fear nor care.

6. **Crimes** are offenses against law; **sins** are offenses against the right.

7. We **convince** a man by argument; we **persuade** him by advice and entreaty.

Exercise 3. — Explain the **difference in meaning** between the words of each pair. Thus:

Mountains and clouds are *high;* masts, men, and trees are *tall.*

Do not say "I *guess* so" if you know enough about the subject to say "I *think* so."

1. high, tall;
2. glance, look;
3. guess, think;
4. silent, quiet;
5. economical, stingy;
6. hear, understand;
7. pardon, forgive;
8. kill, murder;
9. see, notice, observe.

Exercise 4. — **Discriminate** between the words in each pair, and **use** them in sentences.

1. love, like;
2. export, transport;
3. follow, pursue;
4. bring, fetch;
5. bear, carry;
6. discover, invent;
7. believe, think;
8. learn, teach;
9. education, learning.

LESSON IX

WORDS RELATED IN MEANING

Many words in the language are similar in meaning, though they may not be sufficiently alike to be called synonyms. It will be interesting to study some of them.

Exercise 1. — Find several words or expressions that are **related in their meaning** to each of the following. Thus, *true, correct, definite* are

related to "exact," though not strictly synonymous with it. Explain the difference in each case.

exact	ambush	size	inquiry
exchange	banner	orifice	deny
prudent	ample	journey	error
find	alter	docile	ignorant
taciturn	maintain	necessary	culpable
frighten	origin	hinder	sagacious
future	strength	speed	insane
veteran	savage	frosty	veracity
evening	dominate	look	obstinate
procrastinate	concur	certain	request
aged	occupant		

Exercise 2. — **Answer these questions thus:**

"A *just* decision is one that is *fair* to all parties concerned."
"*Authentic* reports are such as come from a *reliable* source."

(*a*) What is a —

1. *just* decision? 2. *salubrious* climate? 3. man of *veracity?* 4. *veracious* statement? 5. *voracious* animal? 6. *majority* of five? 7. *minority* of three? 8. *plurality* of seven? 9. *derogatory* remark? 10. *unanimous* decision?

(*b*) What are —

1. *sanguinary* battles? 2. *pugnacious* people? 3. *contemporaneous* events? 4. *tyrannical* rulers? 5. *arbitrary* rules? 6. *maritime* countries? 7. *hospitable* persons? 8. *authentic* reports? 9. *junior* partners? 10. *civic* duties?

Exercise 3. — Study the faces of the boys in the picture on page 267. Do they express *wonder*, *surprise*, *interest*, *curiosity*, *amusement*, *amazement*, or *astonishment?* Tell what each word means.

Exercise 4. — Write a description of the object or occurrence that has attracted the attention of the boys.

Exercise 5. Find synonyms for ten of the words you have used in your description.

LESSON X

GOOD ENGLISH AND BAD

Here are two lists of words and phrases. Those on the left are words to be avoided. They are words that are not used by people who know how to speak and write correctly. Those on the right are good words which everybody ought to use. Read the lists carefully and resolve that hereafter whenever you speak or write you will choose the good words and shun the bad.

To be Avoided	*To be Used*
drownded	drowned
yourn	yours
wonst	once
nowheres	nowhere
attackted	attacked
preventative	preventive

To be Avoided	*To be Used*
unbeknown	unknown
gents	gentlemen
hain't	haven't
I ain't	I am not
he ain't	he isn't
they ain't	they're not
throwed	threw
blowed	blew
knowed	knew
he done it	he did it
I seen it	I saw it
them things	those things
these sort	this sort
to home	at home
to once	at once
sez he	said he
just as lives	just as lief
ruther	rather
remember of	remember
et	ate

Exercise 1. — Read the following sentences, filling the blanks with the right words:

1. My kitten fell into the brook and was dr——. 2. I do not like th—— sort of apples. 3. He kn—— where the dog was before he heard it bark. 4. We called at the house but nobody was —— home. 5. Jack said he would just as l—— go as stay. 6. When my father asked him where he lived, he laughed, and said, "Nowh——." 7. A sudden gust of wind bl—— my hat off. 8. In reply to the question "What did you learn at school to-day?" he always said, "Nothing that I re——." 9. My camera is larger than y——. 10. What is the name of th—— things in the window? 11. He had to defend himself when the boys att—— him. 12. Which would you r—— have, a pony or an automobile? 13. While we were out of the room the cat jumped on the table and —— up the meat. 14. George Washington once thr—— a silver dollar across the Potomac River.

Exercise 2. — Write a conversation between two of the boys in the picture on page 267. Let them talk about what they are looking at.

LESSON XI

EXPRESSIONS TO BE AVOIDED

Study the following sentences and note the expressions which should be avoided. You will probably need to refer to them many times.

To be Avoided	*To be Used*
1. I wish everybody would mind *their* own business.	1. I wish everybody would mind *his* own business.
2. I *expect* you got wet yesterday.	2. I *suppose* you got wet yesterday.
3. If I *had have known* you were coming, I should have stayed at home.	3. If I *had known* you were coming, I should have stayed at home.
4. He felt *kind of* sorry at leaving us.	4. He felt *rather* sorry at leaving us.
5. This is *all the farther* we have gone.	5. This is *as far as* we have gone.
6. William makes his R's just *like* I do.	6. William makes his R's just *as* I do.
7. Aren't you *most* through?	7. Aren't you *almost* through?

1. *Their* should be used when the antecedent is plural, *his* when the antecedent is singular. See p. 154, § 348.

2. *Expect* refers to the future. We can say "I expect that he will come to-morrow," but not "I expect that he came yesterday."

3. *Had known* is the past perfect tense of the verb *know*. See p. 177.

4. *Kind of* should be used only in such expressions as "this kind of goods." Avoid also *kind o'*, *kinder* (in the sense of *kind of*), *sort o'*, and *sorter*.

5. *All the farther*, in the sense of *as far as*, is simply bad English.

6. *Like* is a preposition and is properly used in such expressions as "He looks like me." *As* is a relative adverb. See p. 61, § 145.

7. *Most* is the superlative form of *many* or *much*. See p. 150, § 337.

Exercise 1. — Read or write the following sentences, filling the blanks with the words that should be used.

1. If you —— come by the morning train I could have met you at the station. 2. I —— you are tired after your long walk. 3. Dinner is —— ready. 4. Every one is expected to bring —— own luncheon. 5. Spring Lake is —— lonesome after the tourists have left. 6. Frank told me that was —— the lesson went. 8. Why don't you signal to him —— I do?

Exercise 2. — The word *most* protests against being made to do both its own work and that of the word *almost*. Write what it says.

LESSON XII

RIGHT WORDS AND WRONG WORDS

The Wrong Words	*The Right Words*
1. I can't go *without* my father gives me the money.	1. I can't go *unless* my father gives me the money.
2. Potatoes are going to be *plenty* next fall.	2. Potatoes are going to be *plentiful* next fall.
3. Next month I am to have a *raise* in my salary.	3. Next month I am to have a *rise* (or *increase*) in my salary.
4. Mr. Smith has *rode* the same bicycle for twenty years.	4. Mr. Smith has *ridden* the same bicycle for twenty years.
5. When I got up the house was *real* warm.	5. When I got up the house was *really* (or *very*) warm.
6. Aunt May is feeling *some* better this morning.	6. Aunt May is feeling *somewhat* better this morning.
7. The old cat came with us a little *ways*.	7. The old cat came with us a little *way*.

1. *Without* is a preposition. *Unless* is a subordinating conjunction. See p. 75.

2. *Plenty* is a noun. *Plentiful* is an adjective.

3. *Raise* is a verb. *Rise*, in this case, is a noun.

4. *Rode* is the past tense, *ridden* the past participle, of the verb *ride*.

5. *Real* is an adjective, but an adverb is needed.

6. *Some* is an adjective. *Somewhat* is an adverb.

7. We may say *a way* but not *a ways*.

Exercise 1. — Use the right words to fill the blanks in the following sentences:

1. Chestnuts are very —— this year. 2. This check is worthless —— you sign your name to it. 3. The firm has promised me a —— in salary the first of November. 4. Nobody has ever —— this mustang. 5. Judge Henson lives a little —— beyond the stone schoolhouse. 6. The thermometer is —— higher than it was yesterday. 7. If you will be —— quiet I will read you a story.

Exercise 2. — Watch your conversation at home or on the playground for a day or two. Then report on the words that you have misused.

LESSON XIII

WORDS SIMILAR IN FORM

Words nearly alike in form or pronunciation may have very different meanings. Such pairs of words require special attention. Study carefully the following list and note the differences.

Except, *to leave out*
Affect, *to act upon, to influence*
Love, *to regard with affection*
Lay, *reclined*
Sat, *took a seat*
Captivate, *to charm*
Stop, *to halt*

Accept, *to receive, to agree to*
Effect, *to produce, to accomplish*
Like, *to be pleased with, to enjoy*
Laid, *placed* [see § 441]
Set, *placed*
Capture, *to catch*
Stay, *to remain*

Exercise 1. — Fill the blanks with the appropriate words selected from the preceding list.

1. Please —— my thanks for your kindness. 2. How was he —— by the news? 3. I —— good music. 4. Have you ever —— up all night?

5. He —— it away in his safe. 6. He —— in bed until noon. 7. I —— my neighbors, but I do not —— them. 8. His troubles have —— his mind. 9. I cannot —— your invitation. 10. She —— down to rest. 11. The Japanese —— three of the Russian cruisers. 12. How long will you —— in San Francisco? 13. Although he was greatly —— by the loss of his friend, he did not cease working until he had —— his purpose.

Exercise 2. — Write a brief account of a visit to a friend in the country, using all of the words in the second column, and as many as possible of those in the first column.

LESSON XIV

WORDS SOMEWHAT ALIKE

Exercise 1. — (*a*) From the dictionary learn the difference in meaning between the words in each of the following pairs:

1. Prescribe, proscribe; 2. proceed, precede; 3. impute, impugn; 4. statue, statute; 5. species, specie; 6. respectively, respectfully; 7. detract, distract; 8. convince, convict; 9. lightning, lightening; 10. fly, flee; 11. liniment, lineament; 12. ingenious, ingenuous; 13. stationery, stationary.

(*b*) Use words from the *first three pairs* to complete these sentences:

1. What did the physician ——? 2. In what order did they —— to the temple? 3. The band —— the regiment. 4. You should not —— wrong motives to me. 5. The lawyer —— the honesty of the witness.

(*c*) Use each of the remaining words in a sentence or phrase, to show that you can discriminate between them.

Exercise 2. — Tell the difference in meanings of these words, and use each word in a sentence:

1. Missives, missiles; 2. emigrants, immigrants; 3. pour, pore; 4. diseased, deceased; 5. prospective, retrospective; 6. luxurious, luxuriant; 7. equity, iniquity; 8. retaliate, reciprocate; 9. principal, principle; 10. rout, route; 11. propose, purpose; 12. contemptible, contemptuous; 13. complement, compliment; 14. human, humane.

LESSON XV

UNNECESSARY WORDS

Do not use words that are not needed to express the thought clearly.

For example; *got* implies action, and should not be used with *have* to show simple possession, as in — We have *got* ten fingers.

Exercise 1. — Relieve the following sentences of all needless words or expressions:

1. I have not got any money left. 2. My friend got badly hurt yesterday. 3. A widow woman called to see you. 4. From whence came they? 5. Smell of these flowers. 6. Taste of this fruit. 7. You had ought to read more. 8. I can never find no time. 9. You have stood up too long: sit down a while. 10. He has lost one half of his money. 11. Put the vase up on to the shelf. 12. From hence we infer his inability. 13. This fact is universally known by all. 14. Payment must be made by the latter end of the month. 15. You hadn't ought to use any unnecessary words. 16. Where have you been to? 17. Had I have known it, I should have gone also. 18. Edward and James they both went. 19. A strait connects them together. 20. He was more than exhausted by his efforts.

Exercise 2. — **Point out the superfluous words**, and show why they are unnecessary.

1. He is equally as anxious as you. 2. Cover the plants over. 3. I shall always distrust him whenever he speaks. 4. The journey will require three weeks' time. 5. Keep off of the grass. 6. This evidence is wonderful and surprising. 7. You cannot give to a more worthier object. 8. He may probably go, but he cannot possibly succeed. 9. He was filled with unbounded admiration. 10. I shall first begin by showing the defects, and then afterwards I shall finish by showing the excellences of the system. 11. He abhorred and detested the idea of being in debt. 12. The funeral obsequies were largely attended. 13. I was just going to go. 14. You do very well for a new beginner. 15. The fort was completely surrounded on all sides by the enemy. 16. What you say is very true. 17. Thank those who are coworkers together.

LESSON XVI

INAPPROPRIATE WORDS

Avoid all unsuitable, or exaggerated, or "slang" expressions.

It is useless to try to describe all kinds of things by such words as "nice," "lovely," "awful," "splendid," or "perfectly immense"; find some other adjective that will express your meaning exactly, and remember that it is no disgrace to speak good English everywhere.

Exercise 1. — Substitute for the italicized words suitable descriptive expressions.

1. *Nice* weather; a *nice* picture; *nice* clothes; a *nice* man; a *nice* lecture; a *nice* ride; *nice* music; a *nice* plan. 2. An *awful* pen; *awful* good; *awfully* pretty; *awfully* dear; *awfully* slow. 3. *Splendid* pudding; *splendid* entertainment; a *perfectly splendid* sermon. 4. This sidewalk is *just too lovely for anything*. 5. The delay was *disgusting*. 6. What a *pretty* steamship! 7. Those shoes are an *immense* fit. 8. I *just adore* caramels. 9. I *hate* long stories. 10. The coffee seems *mighty* weak. 11. What a *horrid* mistake. 12. A *perfectly lovely* salad.

Exercise 2. — Use correctly in sentences: nice, awful, horrid, splendid, lovely, disgusting.

Exercise 3. — Select five words that may correctly describe a brook, a speech, music, Niagara Falls, a mountain path, an automobile, a picnic, a day in summer. Write the description briefly.

LESSON XVII

BIG AND LITTLE WORDS

The simplest words are usually the best. Never use a long word when a short one will say what you mean. Never use a phrase when you can put your thought in a word. Avoid big, high-sounding expressions like "a lurid conflagration" for "a fire," "a denizen of the metropolis" for "a city man," "a monarch of the forest" for "a tree"; especially beware of old, worn-out

phrases such as "trip the light fantastic toe" for *dance*, "in the arms of Morpheus" for *asleep*. The fewer words you can use, the better, provided that you make your meaning entirely clear.

Exercise 1. — Substitute simpler or more appropriate expressions for those that are italicized.

1. He *resides in an elegant mansion*. 2. The barn was *consumed by the devouring element*. 3. We *attended divine service*. 4. He *was cut down by the scythe of Time*. 5. She was *ushered into existence* in Maine. 6. The streams are *bound by winter's icy chain*. 7. The ice broke, and the boy was *launched into eternity*. 8. We were *conveyed to the dearest spot on earth* in an express wagon. 9. Crowds *congregated to witness* the race. 10. *Divest yourself of your outer habiliments*, and stay with us. 11. There were some *gorgeously appareled members of the gentler sex* present. 12. *Immediately upon our establishment in the hostelry* we *partook of a sumptuous repast*.

LESSON XVIII

AMBIGUOUS EXPRESSIONS

Try to frame your sentences in such a way that they cannot be misunderstood. Expressions which can mean either of two things are said to be **ambiguous**.

Thus the sentence "No one should drink this water without being boiled" might be taken to mean either (1) "Every person should be boiled before he drinks this water," or (2) "No one should drink this water without first boiling it."

Exercise 1. — Point out the two meanings which these sentences may have. Then reconstruct each sentence so that it shall have only one meaning:

1. Ask how old Mrs. Jones is. 2. What I want is common sense. 3. The judge told the lawyer that he was not an authority. 4. I have not heard from one of my friends. 5. She has given me more than you. 6. My friend's father died while he was in Europe. 7. I promised her mother that I would call upon her sister. 8. I had just met my partner

a ruined man. 9. We met the same horse tramping through the snow in our rubber boots.

The most frequent cause of ambiguity is a wrong order of the words. *Try to arrange the parts of a sentence so that it may convey as clearly as possible just the meaning intended.*

Exercise 2. — Try to improve the arrangement of the words in the following expressions, and explain why changes are needed.

1. For sale: soft men's hats, black ladies' gloves, and leggings for children with or without feet. 2. We came very near being killed more than once. 3. He bought a new pair of gloves. 4. Carpets and clothes beaten and washed. 5. All rivers are not so swift. 6. Solve the next example to the end but one. 7. I should like to visit you very much. 8. I only recite in the morning. 9. I heard all you said very distinctly. 10. A fine view was obtained from the upper story of Niagara Falls. 11. Mrs. James only has one child. 12. I have been trying to have my watch repaired every day this week. 13. I never expect to be any taller than I am now. 14. Try to always put adverbs in their proper place.

Exercise 3. — Examine the newspapers for examples of ambiguous expressions, and bring whatever you may find to the class.

LESSON XIX

VARIETY IN EXPRESSION

Exercise. — Read the following selection, substituting for the italicized words and phrases others that are synonymous or nearly so. Have you improved the narrative in any way? Give your reason.

I am *sure* that you have read *accounts* of *voyages* in the Arctic regions. You have been *told* of the sufferings of the *crews* during the long winters, amid the ice and snow; and you have heard *how*, during that *dismal period*, there is *total* darkness, for the sun never *rises* for weeks and months together. On the *other hand*, these northern *regions* often present a *more cheerful* picture. During midsummer, the long darkness of winter is *atoned for* by *perpetual* sunshine. At midnight there is still the full *brilliance* of day, and the sun, though low, no doubt, has not passed *below*

the horizon. Even in the northerly parts of Europe *we can see the midnight sun.* Lord Dufferin, in his delightful narrative of a *cruise*, entitled "Letters from *High Latitudes*," gives an *interesting* illustration of the *perplexities* arising from *endless* daylight. It appears that everything went on *happily* until the *fatal moment* when the yacht crossed the Arctic Circle. Then it was that *dire tribulation* arose among the poultry. A *fine* cock was the cause of the *trouble. Knowing* his *duty*, he always liked to be *particular* about *performing* the *important task* of crowing at sunrise. This he could do regularly, so long as the yacht remained in *reasonable latitudes*, where the sun behaved *properly.* But when they crossed the Arctic Circle, the cock was *confronted* with a *wholly* new experience. The sun never set in the evening, and *consequently* never had to rise in the morning. What was the *distracted* bird to do? He did everything. He burst into occasional fits of *terrific* crowing at all *sorts* of hours, then he *gave up* crowing altogether, but finding that did not *mend* matters, he took to crowing *incessantly.* Exhaustion was *succeeded* by delirium, and rather than live any longer in a *universe* where the sun was capable of *pranks* so *heartless*, the *indignant* fowl *flung* himself from the vessel and *perished* in the Arctic Ocean.

— *R. S. Ball.*

CHAPTER III

LETTER-WRITING

LESSON XX

THE HEADING

The most general use of written language is for **Letters**, which we send addressed to absent persons, to whom we have something to say.

1. Kinds. — Letters may, of course, be written upon any subject. They may serve in transacting business; they may give or ask for information or advice; or they may take the place of ordinary conversation between friends and acquaintances. Sometimes they are *formal*, sometimes *familiar*.

2. Form. — By custom a formal letter is made to consist of six parts:

1. The **Heading**,
2. The **Address**,
3. The **Salutation**,
4. The **Body of the Letter**,
5. The **Complimentary Ending**,
6. The **Writer's Signature**.

3. The **Heading** of a letter should give the *place* and *date* of writing. If a reply is to be sent to the place of writing, the letter should show exactly where to send it by mail. If a reply is to be sent elsewhere than to the place of writing, the fact should be indicated after the signature. (Form 8.)

1. **Place.** — If in a city or in any other place where they need to be known, give (*a*) the name or number of the **house**, and the name of the **street** (or else the post-office box). Thus: Turner's Inn, Green St.; or Park Sq. (Forms 1 to 26.)

(*b*) Always give the name of the city, town, or post-office to which replies are to be sent.

(*c*) When it would be of any use to tell the county, give that next. It sometimes happens that in one state there are several towns with similar names, so that the name of the county is needed to distinguish them; and if a town is small and little known, it may hasten the delivery of the reply to add the county.

(*d*) Next comes the name of the state, unless you are *sure* that it is not needed.

2. **Time.** — In familiar letters, and whenever it needs to be known, give first the day of the week. (Forms 4 and 12.) In other letters, give only the day of the month, the month, and the year. We may write 24 May, 1916, or May 24, 1916.

3. **Position of Heading.** — The heading may occupy *one*, *two*, or *three lines*, according to the space it requires. It begins an inch or more from the top, and about halfway across the page toward the right. Each of the following lines, if one is not enough, should begin a little farther to the right. Always put the whole of the date on one line.

4. **Heading Omitted.** — Except in business letters, the heading is often omitted, and the place and time are given at the left on the last page after the signature. (Forms 19 and 26.)

5. **Punctuation.** — Put commas after every part, except between the name and the day of the month, and between the name and the number of the street or post-office box. Put a period after abbreviations, and at the end of the whole.

Exercise. — Examine carefully the forms on pp. 285–289. Then write the following as headings properly arranged:

1. Oct. 25, 1916, Seattle, State of Washington, 217 Spring St.

2. I am in Andover, in Oxford Co., in Maine, at the Eagle Hotel, July 21,1917.

3. At Home on Washington's Birthday, 1916, Tuesday.

4. Outline model of letter showing indentions and arrangement of parts.

1. Heading.

2. Address.

3. Salutation.

4. Body of Letter.

5. Complimentary ending.

6. Signature.

LESSON XXI

THE ADDRESS AND THE SALUTATION

The Address

The **Address** of a letter consists of the name and title of the person or firm to whom it is written. Sometimes, especially in business letters, the residence or place of business is added.

1. Name and Title. — To the name of the person addressed it is polite to add an appropriate title.

(*a*) Before the name we may write:

Mr. in addressing a man.
Mrs. [Mistress] in addressing a married woman.
Messrs. [Messieurs] in addressing two or more men or a firm.
Miss (pl. **Misses**) in addressing an unmarried woman or a girl.
Master (pl. **Masters**) in addressing a boy.
Rev. or **The Rev.** before the full name or some other title in addressing a clergyman; as, The Rev. C. F. Howe; Rev. Mr. Howe; The Rev. Dr. Howe; *not* Rev. Howe.
Hon. in addressing members of Congress, and a few other high officials.
Dr. in addressing a physician; or any person who has one of the titles M.D., Ph.D., D.D., LL.D., etc.

(*b*) After the name we may write:

Esq. in addressing lawyers, many government officers, and sometimes other gentlemen, though it is now used less often than formerly.

(*c*) In addressing the President of the United States, or the Governor of a State, the following forms may be used:

To the President,
Executive Mansion,
Washington, D. C.
Sir: (or Mr. President).

To His Excellency, ————
Governor of the State of ————
Sir: (or Your Excellency).

(*d*) There are many other titles, such as Gen., Col., Supt., which may be used in addressing the persons to whom they rightfully belong.

(*e*) Sometimes two or more different titles are used together; as, Prof. Wm. Hale, M.D., LL.D.; but if both have the same meaning, as *Dr.* and *M.D.*, they should not be used together. With *Esq.*, no other title should be used; and we should not say *Mr. Dr. Brown.*

2. **Residence.** — By residence is meant the name of the post-office and state; sometimes also the street and number where a person receives letters.

3. **Arrangement and Position.** — The address may, like the heading, occupy one, two, or three lines. The first line should contain nothing but the name and title, and should not be indented from the left margin. Each of the following lines should be indented somewhat more than the one before it.

In *business letters* the address should be given on the two or three lines below the heading. In *familiar* letters, if given in full, it should begin on the line below the signature. In other letters it may be written at the end instead of at the top, especially when the *heading* is very long. (Form 11.)

The Salutation

The Salutation is a courteous or affectionate greeting that serves to introduce the body of the letter.

1. **Form.** — Its form depends upon who is writing, who is addressed, and what degree of intimacy or friendship there is between the two. Hence there are many forms from which to choose, though only a few can be given here. Where several forms are given in succession, the first are the most formal, the last are the most familiar.

(*a*) In business or formal letters of any sort we write:

Sir (pl. Sirs or Gentlemen);	Madam (pl. Ladies);
Dear Sir or Sirs;	Dear Madam;
My dear Sir.	My dear Madam.

A young unmarried woman is addressed simply as (for example) Miss Brown, or Dear Miss Brown, or Dear Madam.

(*b*) In more familiar letters, we may use one of the preceding forms, or such as these:

Friend Brown;	My dear Ned;	Cousin Clara;
Dear Brown;	My dear Friend;	My dear Mother.

2. **Position.** — If the address consists of three lines, the salutation may be indented as much as the second line. (Form 18.) If it consists of one or two lines, the salutation should be written a little to the right. (Forms 13, 16.)

If the address is omitted here, the salutation should begin at the left margin of the line below the heading.

Although usage is not uniform, there is a tendency among typewriters to place the salutation by itself on the line below the address without indention. This is done so that the body of the letter may stand alone.

Punctuation. — After the salutation, use a comma, a colon, a comma and a dash, or a colon and a dash, according to the degree of formality with which the letter begins. The comma is the least formal.

Exercise. — After studying the forms on pp. 286–289, write the various addresses and salutations that you might use —

1. In writing to your father; your brother or sister; your uncle; your grandmother; your cousin.
2. In writing to an intimate friend; to your teacher; to a physician; to a neighbor.
3. In writing to a clergyman who is a stranger to you; to the chairman of your school committee; to the superintendent of schools.

LESSON XXII

THE BODY, THE ENDING, AND THE SIGNATURE

I. The Body

The **body** of a letter is the message itself, or what we have to say.

1. **Contents.** — Do not make such needless remarks as "I now take my pen in hand," or "I will now close," but begin with something worth saying; express yourself clearly and concisely in complete sentences grouped into paragraphs according to the sense; and stop when you have done. Use simple words, avoiding slang. Careless or illegible penmanship not only may occasion costly mistakes, but it shows a want of respect.

2. **Position, Form,** etc. — The Body begins under the end of the salutation, or if that is long, on the same line with the salutation. There should be a narrow margin at the left extending the whole length of the page; we should *write legibly*, without crowding, and never divide a syllable at the end of a line.

II. The Ending

The **Complimentary Ending** is a courteous assurance of good faith, respect, or affection, which is added at the end of a letter. One should say something that is in keeping with the style of letter he has written, and with his relations to the person addressed; and he should at the same time express his feelings truthfully.

1. **Form.** — (*a*) In business or formal letters the common forms are:

Yours truly;	(Very) truly yours;
Yours respectfully;	(Very) respectfully yours.

And in extremely formal letters, such as are sometimes written to high officials, Form 11, or something similar, may be used. (Forms 1 to 26.)

(*b*) For friendly or familiar letters there is a great variety of other forms, some of which are given in the models. Other examples are:

Faithfully yours;	With highest regards;	Yours ever;
Most truly yours;	Yours sincerely;	Your loving sister;
Your devoted son;	Ever most gratefully yours.	(Forms 3, 6, 8.)

"Yours, etc.," is not in good taste.

2. **Position.** — The conclusion begins on the line following the body of the letter, and is indented about one third the width of the page. If it is long, it should be arranged in two or three lines, like the heading and the address. (Forms, pp. 286–289.)

III. The Signature

The **Signature** shows the name of the person who writes or dictates the letter. When a person writes as an officer of any sort, he should add his official name (Form 14); and when he

signs for another person, he should give both names. (Form 17.)

(*a*) The signature is to be written *distinctly* on the line following the complimentary ending, and indented about half the width of the page.

(*b*) In all business, formal, or extremely important letters, it should be written in full, and in every other letter when there might possibly be a doubt as to the sender.

(*c*) A lady when writing to a stranger should so sign her name as to show whether she is to be addressed as Miss or as Mrs. (Form 19.)

Place and Date, or Address, at the End. — (*a*) When the place and date are not given as a heading, they are to be added in the same form at the left of the page, on the line below the signature. (Forms 19 and 26.) Or —

(*b*) The *address* may be put here if omitted at the beginning. (Form 11.)

(*c*) The place to which a reply is to be sent should be given here, if it is not the same as the place of writing. (Form 8.)

Model Forms. — Observe carefully the position, capitals, and punctuation of the parts of a letter as given in these forms.

[Form 1]

Denver, May 25, 1917.

[Form 2]

Dear Father:

I am sure you will be glad to

Body of Letter

hear, etc. .....

[Form 3]

Your affectionate son,

Edward Bacon.

[Form 4]

Atlanta, Ga.,
Friday, April 19, 1916.

[Form 5]

My dear Emily:

What a delightful way you have of reminding one, etc. ----------

[Form 6]

Yours as ever,

Alice.

[Form 7]

596 Cleveland Ave.,
Chicago, June 5, 1917.

I must tell you, my dear Mother, what a surprise, etc. ----------

[Form 8]

Ever, my dear Mother,
Your loving daughter,
Grace Nelson.

Please direct to
Meadville, Penn.

Exercises.— Upon a properly shaped page, write the very best letter you can, whether long or short, and whatever the subject. Refer to the preceding forms and directions. Only constant practice can give you facility.

1. Your father wishes you to bring your copy-book home that he may see your improvement in penmanship. Write a letter to your teacher, asking permission to do this. You may say which book you mean, when you would like to take it, or how your father came to ask about your writing. (Use Forms 1, 24, 25.)

2. Your teacher thinks you have been rather careless in your writing, and wishes your father to wait until the close of the term before examining the book. Write to your father a letter explaining the matter fully. (Use Forms 1, 2, 3.)

3. A friend of yours named ——, has invited you to drive next Saturday afternoon. Write to your mother, who is in an adjoining town, asking leave to go, and telling her all you know about how many are going, where you are to go, and how late you are to stay. (Follow Forms 2, 3, 12.)

4. Your mother has a plan to receive company at that time, and wishes you to be at home. Write to your friend about the matter, expressing your thanks and regrets. (Use Forms 5, 6, 12.)

5. Miss Elsie White, of 13 Oak St., Louisville, Ky., has received a Maltese kitten by express from her friend Mary Ford, who lives in Cincinnati. Write Elsie's acknowledgment. (Forms 4 and 12, 5, 7, and 24.)

LESSON XXIII

BUSINESS LETTERS

A **Business Letter** should be business-like. Generally it is brief. Always it should be clear, straightforward, and to the point. Whatever does not bear directly on the matter in hand may be safely omitted.

The reply to a business letter should acknowledge its receipt, give its date, and refer to its contents. We may say, for example, " Your favor of the 28th ult., in answer to our inquiries, is at hand," etc.

None but the most common abbreviations are to be used, and no figures except in connection with dates and large sums of money. The sign & is to be used only in the name of a firm.

Observe carefully the address, salutation, and ending of the model forms on the two following pages.

[Form 9]

Continental Hotel,
Washington, D. C.
October 4, 1917.

[Form 10]

My dear Sir:—

Inquiries at the Treasury Department, etc. ----------

I am, Sir,

[Form 11]

Your obedient servant,

William Reynolds.

Hon. John D. Long,
Boston, Mass.

[Form 12]

19 Ray Street., Brooklyn.,
Tuesday, Aug. 12, 1916.

[Form 13]

Miss Emma Sanderson,

Dear Madam,—

Your inquiry of the 10th instant concerning, etc. ----------

[Form 14]

Yours truly,

Walter G. Ward.
City Clerk.

[Form 15]

(P. O. Box 1925.)
St. Louis, Mo.,
Dec. 29, 1916.

[Form 16]

Messrs. James Monroe & Co.,
Syracuse, N. Y.,

Dear Sirs:— Enclosed please find a draft, etc. .....

[Form 17]

Yours respectfully,
A. G. Lane & Co.,
By John Cole.

[Form 18]

William E. Hatch,
Supt. of Schools,
New Bedford, Mass.

My dear Sir:— Will you inform me, etc. .....

Form 19]

Respectfully yours,

(Miss) Emily A. Jenkins.
Winchester, Ind.,
Aug. 4, 1916.

Exercises. — 1. Write to Messrs. Geo. Beck & Sons, Rochester, N. Y., asking them to send you six varieties of flower seeds, which you may name in a column, with the price of each set opposite. Write as if you inclosed a postal order for fifty cents. (Select what you think appropriate forms.)

2. Write to the postmaster in your city or town to ask the cost of sending books through the mail. Before writing decide exactly what you mean to ask. (Compare Forms 7, 15, 18, 25, 14, 17.)

3. Write the answer that, as an officer of the Government, he sends you. (Select parts of Forms 13, 14, 11.)

4. Monroe & Henry are expressmen doing business at 147 Spruce St. Write them to call for your trunk in time for a certain train which you wish to take at the nearest railroad station. Be very definite.

5. Write to the publishers of this book, asking to have a copy of it sent to some person who lives in a neighboring town, and who has asked you to buy a copy for him. Write as if you were to inclose payment. (Use Forms 9, 18.)

6. Samuel Underhill, who lives at 745 University Ave., Knoxville, Tenn., incloses an express money order for one dollar and seventy-five cents to Perry Mason Co., publishers of *The Youth's Companion*, Boston, Mass., as the subscription price of that magazine for a year. Write his letter.

7. Write to Wm. Constable & Co., asking that some samples of dress-goods be sent to your mother's address. Give them some idea of the kind wanted. They do business in Broadway, New York City.

8. Mrs. Betsey Trotwood, who lives in Fresno, Cal., at 95 Elm St., has received a tub of butter from Ralph Lane, a farmer living in Oleander, Cal. It was sent with the understanding that it might be exchanged. It is not satisfactory, and Mrs. T. writes accordingly. Reproduce her letter. (Use Form 16.)

9. Dr. Thomas F. Snow lives on Revere St., Boston, at Number 96. He wishes to purchase a residence in one of the suburbs, costing not over $5,000. He writes to Geo. H. Chapin & Co., Real Estate Agents, Journal Building, Boston, telling them what he wants, and asking them to communicate with him. Write his letter. (Use Forms 7, 18, 25.)

10. They reply to Mr. Snow, describing two places they have for sale, — one in Arlington, and the other in Melrose. They give him an idea of the size of each house, of the location, price, terms of payment, etc., and invite him to call to see them. Write their letter. (Use Forms 8, 12, 17.)

11. Write to your grocer to send you "on account" a definite quantity of four kinds of groceries. You may complain of the quality of the last oil he sent you, and explain how it burns. You will try a different brand.

12. As clerk for Bond Brothers, dealers in hay and grain, 94 Portland St., Lowell, Mass., write to the Freight Agent of the B. & M. R.R., Portland, Me., inquiring about the delay in the shipment of three carloads of hay consigned to your firm on a certain date.

LESSON XXIV

REPLY TO AN ADVERTISEMENT

Study this model form. Then write one or more of the letters called for by the exercises.

194 Warren St.,
Manchester, N. H.,
June 29, 1917.

[Form 20]

Mr. Edward O. Spinner,
Supt. of the Atlantic Mills,
Lawrence, Mass.,

Dear Sir: I wish to apply for the position advertised in the "Sun."

I am fourteen years old, and have just graduated from the Adams School. I am well and strong and not afraid of work, and shall try to be faithful to my employer.

I can bring a recommendation from my teacher, Mr. Ford, and another from the gentleman for whom I worked during my last summer vacation.

Yours very respectfully,
Harry T. Edmunds.

Exercises. — 1. FOR SALE. A farm of thirty-five acres, all under cultivation. Price reasonable, and terms easy. For full particulars, address Lemuel Mason, Chapman, Kansas.

Edward Moorman answers this advertisement. His address is P. O. Box 315, Avoca, Iowa. Write his letter.

2. Mr. Mason replies, giving a full description of the farm, stating price, reasons for selling, and other facts which a purchaser might wish to know. Write his letter.

3. TO LET. A small house, in a pleasant, retired situation. For particulars, address Jos. B. Arnold, P. O. Box 1492, Chicago, Ill.

Dr. Allan Downs, who lives at 396 Madison St., in the same city, answers this advertisement, asking information. Write his letter.

4. Mr. Arnold replies, describing the house and giving its location, telling rent, etc. Write his letter.

5. WANTED. A boy in a hardware store to learn the business. Must be honest, willing to work, and ready to give up the use of tobacco if desired. Address, stating age, residence, qualifications, and references, Frank Purlington & Co., 294 Euclid Ave., Cleveland, Ohio.

Guy Wheeler, who lives in Sandusky, Ohio, answers this advertisement. Write his letter.

LESSON XXV

NOTES OF INVITATION, ETC.

Formal invitations and replies are written in the third person upon note-paper or cards. They are dated at the bottom, and no signature is added. The following models may be used.

[Form 21] FORMAL INVITATION

Miss Ruth Fielding requests the pleasure
of Miss Helen Thayer's company on Tuesday
evening, May fifteenth, at eight o'clock.
14 Park Avenue.

[Form 22] INVITATION ACCEPTED

Miss Helen Thayer accepts with pleasure Miss Fielding's invitation for Tuesday evening next.

121 Concord Square, May tenth.

[Form 23] INVITATION NOT ACCEPTED

Miss Alice Winslow regrets that the serious illness of her Mother prevents her acceptance of Miss Fielding's kind invitation for Tuesday evening. May fifteenth.

Fairview, Saturday.

Informal invitations and replies are written in the first person, and may follow one of the forms in preceding letters or that given below.

[Form 24]

Dear Miss Brown,

In reply to your kind invitation for Thursday next ----------

[Form 25]

Very truly yours,

Rebecca Foster.

[Form 26]

'The Elms,'
Newbury, 10 May 1917.
2 o'clock.

Exercises. — 1. Write for your mother to her friends, Mr. and Mrs. John F. Ayer, a formal invitation to dinner next Wednesday at six o'clock.

2. They send a formal acceptance. Reproduce it. Or —

3. They formally decline on account of a previous engagement. Write their declination.

4. Alice Harrison Doe invites her cousin, Mary Sands, to spend the holidays with her, and tells some of her plans for Christmas Day, and the week following. Alice lives at the Armington Home, Philadelphia, and her cousin at 213 Murray Ave., Harrisburg. Refer to a previous visit. (Use Forms 9, 26.)

5. Miss Mary's mother is ill, and she is unable to come. Write the reply in which Miss Mary tells what she is busy about.

LESSON XXVI

THE ENVELOPE, ETC.

Fold a letter-sheet by turning up the lower edge to meet the upper evenly. Then fold twice the other way — first the left edge, then the right, making the distance between the folds a little less than the width of the envelope.

Fold the lowest third of a **note-sheet** toward the top, then fold the upper end toward the bottom. If the sheet is wider than the length of the envelope, fold it in the middle from the bottom to the top, and then from left to right. If the envelope is nearly square, fold the paper once in the middle.

The **Superscription**, or address upon the envelope, is chiefly for the benefit of post-office officials, and should be written so fully and so distinctly as not to hinder in any way the speedy delivery of the letter.

1. **Contents.** — Besides the name and title with the post-office and state, there must be sometimes the street and number; sometimes the county; and sometimes the name of the person to whose care the letter is sent — all arranged as shown in Forms 27–30.

2. **Position.** — The superscription should generally be on the lower half of the envelope, and each successive line should begin a little farther toward the right and should, if possible, end a little farther toward the right.

3. **Punctuation** is meant to be a help to the reader; and on envelopes where there is nothing but the address, and where the parts of that are already separate enough, the best usage is to omit terminal points, as in the models. It is better to give the name of the state in full, on a separate line.

4. **Return Address.** — The name and address of the sender are often placed in the upper left-hand corner, that the letter may be returned if not delivered. This is sometimes an important addition, as when it is not certain that the letter is rightly addressed, or when the full name of the writer is not given inside. (Form 29.)

5. The **stamp** should be evenly placed, right end up, about an eighth of an inch from the upper right-hand corner. Inclose a stamp to pay for sending the reply, when you think it is only fair to do so.

Exercises. — Rule rectangles on slate or paper, making them the exact shape of some envelope, and **copy the models** on p. 296. Then write **envelope addresses** to the following:

1. To your father, mother, brother, sister, or some classmate; to some clergyman of your acquaintance; to a friend, in care of his or her father, whose post-office box is numbered 47.

2. To a doctor of divinity named Gilbert Shaw, living in Cincinnati at 24 Wilson Sq.

3. To Emmett, Kent & Co., a firm of lumber dealers, doing business in Clinton, Illinois. Clinton is in De Witt Co.

4. To the wife of John Alden, who lives in the capital of Ohio, at 91 Garfield Avenue.

5. To a firm composed of Miss Decker and Miss Fitz, whose millinery rooms are on Cumberland St., No. 201, Nashville, Tennessee.

Forms of superscription:

[Form 27]

Stamp

Mr. James O. Hunt
19 Spring St.
Los Angeles
California

[Form 28]

Stamp

A. T. Grant & Co.
Box 193
Toledo
Ohio

Return to
The Century Co.
New York.

[Form 29]

Stamp

Mrs. Geo. W. Emerson

Morgan Co.
Illinois

[Form 30]

Stamp

Miss Laura F. Bacon
Care of C. G. Hale Esq.
Times Building
Chicago

LESSON XXVII

TELEGRAMS

The parts of a telegram are (1) the name and address of the person to whom it is sent, (2) the body, and (3) the signature of the sender.

Telegraph companies do not charge for the name and address or for the signature; hence these may be given in full. For the body of the message, however, there is, in ordinary telegrams, a fixed charge for ten words or less, and an extra charge for each word over ten. The message, therefore, does not usually exceed ten words.

In the special forms of telegram known as night letter and day letter, there is a fixed charge for fifty words and an extra charge for each word over fifty.

The art of writing a telegram consists in saying clearly what you have to say in the fewest words possible. The forms of courtesy used in letters are generally omitted.

Figures, decimal points, and dollar signs are counted as separate words, and compound words as one word. Numbers should be spelled out. If there is any question how the words of your telegram should be counted, inquire at the local telegraph office.

The following is a good telegram:

CHICAGO, *Oct. 28, 1916.*

GEORGE R. TICKER, Evansville, Ind.

Convention at Auditorium, Chicago, Thursday afternoon at two. Bring credentials. FRANK SIMONS.

Exercises. — 1. You were to join your father at a hotel in a neighboring city at a certain hour, but you have missed the train. Telegraph him, telling him what has happened and when you will arrive. Use ten words or less in the body of the message.

2. On your arrival at the Central House, Denver, from Chicago, you find your baggage missing. You telegraph at once to the baggage-master at the station in Chicago making inquiries, describing trunk,

and giving orders. Use not more than fifteen words in the body of the message.

3. Yesterday you sent an order to Samuel Pease & Co., St. Louis, Mo., for four Monarch refrigerators, size No. 4. You find now that you should have sent for three of size No. 4 and one of size No. 5. Send a telegram correcting the error.

4. When Edward Birney reaches the fishing camp on Carp Lake, near Provemont, Mich., he finds that he has left his steel fishing-rod in the closet of his room at home. He telegraphs to his father at 624 Cherry St., Elkhart, Ind., explaining the matter and asking him to send the rod by express. Write the telegram.

5. When you bought your ticket at Forest City, you were in such haste to catch the train that you left your pocket-book lying on the ticket-seller's window. You are now at Sumach Junction. Telegraph to the ticket-agent at Forest City, describing the pocket-book, telling him how much money it contains, and asking him to send it by the conductor of the next train.

6. Reduce each of the following telegrams to ten words or less, not counting the address and signature:

New York, *September 2, 1916.*

Oliver Post, 626 Orange Avenue, Tampa, Fla.

Your letter has been received, but I cannot read the name of the steamer on which you say your father is coming. Please telegraph it to me at once.

F. P. Stanton.

Chicago, *June 5, 1917.*

Miss Charlotte Friedman, Little Rock, Ark.

There are three trunks in the Santa Fe baggage room one of which may be yours. You must send me a fuller description.

T. C. Johnson.

Colorado Springs, Col., *March 24, 1916.*

Samuel P. Marsh, Lawrenceville, Minn.

Your son Frederick has had a relapse and is now dangerously ill. You had better come on at once and bring Mrs. Marsh with you.

Stephen Langdon.

7. Reduce the following night letter to fifty words or less, not counting the address and signature:

WASHINGTON, D. C. *Jan. 6, 1916.*

DEAR NED: The dog you left with us when you went away last Friday is causing no end of trouble. He has chewed the rugs and overshoes to bits, and if your Aunt Sarah had not stopped him just in time, would have eaten up the baby. We have locked him in the furnace cellar, but he howls and keeps us awake all night, and yesterday, after lying in the ashes all day, he sneaked upstairs and slept on the spare-room bed. What are we to do with him? Your uncle says to shoot him, but I can't have a gun going off in the house, waking up baby and all that. Unless I hear from you to-morrow, I shall send you the creature by parcel post.

Your sister JULIA.

CHAPTER IV

PARAGRAPHS

LESSON XXVIII

WHAT A PARAGRAPH IS

If we examine the language that we use in speaking or in writing, we shall find that it consists of larger and smaller groups. Groups of words join to form sentences; groups of sentences join to form paragraphs; groups of paragraphs join to form speeches or written compositions.

Further, when we consider these groups separately we see that in each case the elements of the group — the words, the sentences, and the paragraphs — have come together because they belong together. They are all needed in the group in which we find them, in order to express some single, definite idea. Thus, all the words in a sentence have come together in order to express the one idea of that sentence; all of the sentences in a paragraph have come together in order to express the one idea of that paragraph; all the paragraphs of the composition have come together to express the one idea of that composition.

Read carefully the following group of sentences:

The water was full of vessels of all kinds, coming and going, or lying at anchor. These vessels were all of very peculiar forms, being built in the Dutch style, and not painted, but only varnished, so as to show beautifully the natural color of the wood of which they were made. They had what might be called fins on each side, which were made to be taken up or let down into the water, first on one side and then on the other, as the vessel was on different tacks in beating against the wind.

Notice that the sentences are all about one thing.

Sentence 1 tells us how many vessels there were.

Sentence 2 tells us what the vessels were made of.

Sentence 3 tells us how the vessels were sailed.

A group of sentences that belong together because they are all about one idea is called a paragraph.

The first word of a paragraph is begun a little to the right of the margin. This is called *indention.*

The first word of every paragraph should be **indented.**

A good paragraph is said to have *unity.* This is just the same as saying that all of the sentences in it are about one thing.

A paragraph which is about two or more things, or which contains sentences that do not belong together, is said to *lack unity.* It is a bad paragraph.

Read this paragraph carefully:

1. At one place there was a ferry-landing. 2. The ferry-house, together with the various buildings appertaining to it, was on the top of the dike, and a large pier with a snug and pretty basin by the side of it, below. 3. There was a flight of stairs leading up from the pier to the ferry-house, and also a winding road for carriages. 4. At the time that the steamer went by this place, the ferry-boat was just coming in with a carriage on board of it.

Exercise 1. — What is the one thing the paragraph tells about?

Exercise 2. — Take a look from the window of the school-room. Then write a paragraph about something that you have seen. Be sure that the sentences are all about just one thing.

Exercise 3. — Select four paragraphs from some story in your readers, preferably the first two and the last two paragraphs of the story. Then determine whether these paragraphs have unity, that is, whether each is about just one thing. Put in the briefest form you can the subject of each paragraph.

LESSON XXIX

PARAGRAPHS TO BE SEPARATED

In the following selection three paragraphs have been run together. The first one tells about Mrs. Gray's view of the mountain, the second tells about her view of the city, the third is about her feelings in going up and down the iron stairway. Find the places where the second and third paragraphs begin. Copy the selection, indenting at the proper points, so as to make three paragraphs.

Mrs. Gray was very much interested in the view of the mountain, and of the column of smoke issuing from the summit. She had not seen the summit before, as all the upper part of the mountain had been enveloped in clouds during the time while they were approaching the town. She was also much pleased with the view of Naples itself, which she obtained from this platform. The hotel was built out over the water, so that from the lookout the town was spread out in full view, with all the great castles and towers which crowned the cliffs and headlands above, and the various moles, and piers, and fortresses that extended out in the water below. In coming up the iron stair, on the outside of the building, Mrs. Gray had been a little afraid; but in coming down she found the steps so firm and solid under her tread that she said she should not be afraid at all a second time.

Exercise 1. — On your way to or from school stop for a moment at a place where two streets or roads intersect. Look first to the north, then to the east, then to the west. Now write three paragraphs telling what you saw. In the first paragraph tell what you saw in front of you; in the second what you saw at the right; in the third what you saw at the left. Remember to make indentions in the proper places.

Exercise 2. — Write three paragraphs explaining how to spin a top. In the first tell how the top is wound; in the second how it is held; in the third how it is thrown. You may suppose that you are writing for a little child who has never had a top of his own before.

Exercise 3. — Give directions to an artist for drawing a picture of some wild animal. In the first paragraph tell the size, shape, and color,

comparing it to some domestic animal; in the second describe the head; in the third describe the body; in the fourth describe the legs and tail. Remember to indent properly.

Exercise 4. — Examine the two paragraphs on pp. 348, 349. What is each one about?

LESSON XXX

ORDER OF SENTENCES

In a good paragraph the thoughts march steadily from one sentence to another until the end is reached. This is because the sentences are in the right order and are connected together properly.

Notice the order of the sentences in the paragraph on p. 301.

First, we learn what the paragraph is about, that is, the ferry landing. Next, we learn what is at the landing, namely, the ferry-house, the pier, and the basin. Third, we learn about the flight of stairs and the road. Fourth, we learn about the approach of the ferry-boat.

Now put sentence 3 in the place of sentence 2. The order is then wrong. You cannot understand sentence 3 until you have been told about the landing and the ferry-house.

In every good paragraph there is a reason why the sentences come in the order in which you find them.

Exercise 1. — Read carefully the following paragraph. See whether you can explain why the sentences come in just this order. Try putting sentence 1 in the place of sentence 2. Why cannot this be done? Why should sentence 4 not stand at the beginning? Could sentence 6 come before sentence 5? Why? Could the second and third sentences change places? At first thought it would seem that the last sentence might come directly after sentence 4. But would this give a true picture of the scene? Why not?

1. The carriage was entirely open, and the party, as they drove along, enjoyed an uninterrupted view of everything around them. 2. They passed through one or two beautiful public squares, with palaces and

churches on either hand, and lines of troops parading before them. 3. Then they came to a long and exceedingly busy street, with the port and the shipping on one side, and stores, shops, hotels, and establishments of every kind, on the other. 4. The street was crowded with people going to and fro, some on foot and some in carriages. 5. A great many persons were carrying burdens on their heads. 6. Some had jars, or pails, or little tubs of water; some had baskets heaped up with oranges, or other fruit. 7. Some had long boards with a row of loaves of dough upon them, which they were taking to the bakers to be baked.

Exercise 2. — Examine in the same way the paragraphs on p. 299.

CHAPTER V

NARRATIVES

LESSON XXXI

HOW TO TELL A STORY

A story must (1) begin right, (2) it must be told in the right order, (3) it must end right, and (4) it must contain only what is necessary. Here is an example of a good story well told. As you read, notice what is told first, what follows, and how the story ends.

My brother Frank was sent to the post-office for a letter. When he came there, the poor child found a big dog at the door of the office, and was afraid to go in. It was just the dead part of the day in a country village, when even the shops are locked up for an hour, and Frank, who is very shy, saw no one whom he could call upon. He tried to make Miss Evarts, the post-office clerk, hear; but she was in the back of the office. Frank was frightened, but he meant to do his duty. So he crossed the bridge, walked up to the butcher's shop in the other village, — which he knew was open — spent two pennies for a bit of meat, and carried it back to tempt his enemy. He waved it in the air, called the dog, and threw it into the street. The dog was much more willing to eat the meat than to eat Frankie. He left his post. Frank went in and tapped on the glass, and Miss Evarts came and gave him the letter. Frank came home in triumph, and papa said it was a finer piece of duty performed than the celebrated sacrifice of Casabianca's would have been, had it happened that Casabianca ever made it. — *E. E. Hale.*

1. This story begins right because it tells first precisely the things we must know in order to understand what follows. Thus the beginning gives the name of the boy and tells what he was asked to do.

2. It is in the right order because the events are told just as they happened:

1. Seeing the big dog at the door.
2. Looking for help.
3. Trying to make Miss Evarts hear.
4. Buying the meat.
5. Tempting the dog away.
6. Getting the letter.
7. Going home.

3. It ends right because it closes with the last thing that we want to know. There is nothing else to tell.

4. It contains all that we want to hear at this time about Frank and the dog, and it contains nothing more.

Try changing the order of the happenings and see whether the story is made better or worse.

Exercise. — A friend of yours is at the hospital with a broken ankle. To amuse him and take his mind off his pain, write for him a story about something that has happened in your school since he left. Choose the most interesting incident you can think of. Before you write consider how you will begin, how you will end, and in what order you will tell the story.

LESSON XXXII

A STORY TO BE STUDIED

An Unwelcome Visitor

Many years ago, when much of our land was still covered with thick woods, a little frame schoolhouse stood at the edge of a large forest. Often the children in school would tremble to hear the wolves howling near by, and sometimes, at play outside, the sight of a pair of fiery eyes in the underbrush would make them scamper for the schoolhouse; yet they loved to collect at the windows and watch the troops of gay hunters who passed on their way to the forest.

One fine spring morning when every one was working busily, the yelping of hunters' hounds broke the stillness, and before any one had time to rush to the windows to see what was the matter, a fox dashed in at the open schoolroom door with a pack of hounds close upon it. In a second everything was in an uproar. The fox, once in the room, turned about as if it wanted to go back, but the hounds in the door blocked the way; so with growls and snarls it leaped over the benches, scattering the screaming children right and left, and knocking over a little girl who still sat in her seat as if paralyzed by fear.

Some of the children scrambled under benches to get out of the way, others huddled together in corners, and a few nearest the door rushed out, while the teacher, who tried to make himself heard in the confusion, shouted, "Out at the door, everybody!" The fox made for the farther corner of the room, and as the hounds closed in upon it, in the general hubbub, the last of the children were finally pushed out at the doorway by the teacher, and from the screams of the fox and the noise of tumbling bodies they could tell that the death struggle was taking place inside.

A group of hunters came riding up, and several hurried into the schoolroom to the hounds' assistance. They had guessed what had taken place when they heard the shouts of the children, but were too far away to call off the hounds. They seemed heartily sorry to think they had caused such a disturbance. The children now had great sport talking over their unexpected visitor with the hunters and their teacher, and in putting things in order in the schoolroom, but all work for that day was over.

— *Katherine Klingel.*

Read the first paragraph of this story.

What is told us in this paragraph? Does anything *happen* in this part of the story? If not, what is this paragraph for? Why not leave it out? What is the use of telling us where the schoolhouse stood? Do we need to know this in order to understand and enjoy the rest of the story? Why say anything in this paragraph about the fears of the children? About the hunters? Why not leave those things until the end?

Read the second paragraph.

Why does the writer tell us at the beginning that the children were working busily? Do we need to know that right here? Why not wait

until the fox has come in before telling us the children were busy? Why not wait until the end of the story before saying this? Why tell about the yelping of the hounds before telling about the dashing in of the fox? Name all the happenings in the order in which they come in this paragraph. Do you see why they should come in this order?

Read the third paragraph.

Could you put the second sentence first? Why not?

Read the last paragraph.

What does it tell first? What next? What is the last sentence about? Could the last sentence be put anywhere else in the story? Why not?

Exercise. — Make a list of all the things that are told in the story. You may write it in this way:

Paragraph I. 1. What is told first.
2. What is told next.

Paragraph II. 1. What happens first.
2. What happens next.
3. What happens third.

Paragraph III. 1. What happens first.
2. What happens next.

Paragraph IV. 1. What happens first.
2. What is told next.
3. What happens last.

In line 11 why does the writer say "*rush* to the windows"? Why not "*go* to the windows"? In line 12 we are told that the fox "*dashed* in at the open schoolroom door." Why not say that the fox "*came* in at the open schoolroom door"?

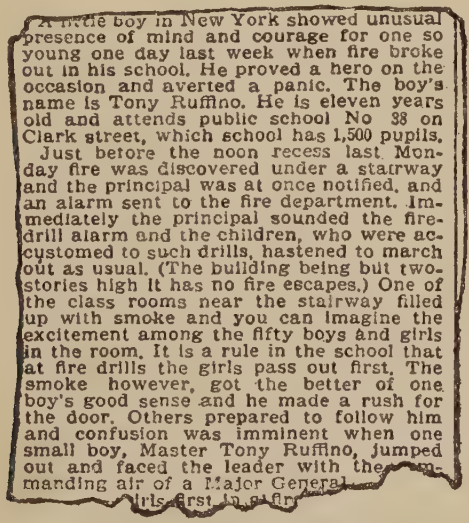
Why use the word *screaming* in line 16? Would it not be just as well to say "Scattering the children right and left"?

Notice the word *scrambled* in line 19. Would it be as well to say "Some of the children *crawled* under benches"? Why not? Why use *huddled* in line 20? Why not say "Others *stood* together in corners"?

LESSON XXXIII

A STORY TO COMPLETE

What you see here is a clipping from a New York paper. It contains a true story of a brave little boy. Unfortunately the latter part of it has been torn away and lost. See, however, whether you cannot complete the story. You will find some help in the opening sentences, and the questions below may suggest what to write.



A little boy in New York showed unusual presence of mind and courage for one so young one day last week when fire broke out in his school. He proved a hero on the occasion and averted a panic. The boy's name is Tony Ruffino. He is eleven years old and attends public school No 38 on Clark street, which school has 1,500 pupils.

Just before the noon recess last Monday fire was discovered under a stairway and the principal was at once notified, and an alarm sent to the fire department. Immediately the principal sounded the fire-drill alarm and the children, who were accustomed to such drills, hastened to march out as usual. (The building being but two-stories high it has no fire escapes.) One of the class rooms near the stairway filled up with smoke and you can imagine the excitement among the fifty boys and girls in the room. It is a rule in the school that at fire drills the girls pass out first. The smoke however, got the better of one boy's good sense and he made a rush for the door. Others prepared to follow him and confusion was imminent when one small boy, Master Tony Ruffino, jumped out and faced the leader with the commanding air of a Major General.

"Girls first in a fire"

1. What did Tony say to the boy who made a rush for the door? 2. What did the boy say and do? 3. What happened then? 4. Did the children march out in order? 5. How long did it take them to reach the sidewalk? 6. When did the fire-engines come? 7. Was the building saved?

Try retelling the whole story (1) as Tony might have told it to his father or mother when he went home at noon; or (2) as one of the girls might have told it to a girl in another room that afternoon; or (3) as the principal might have told it in a letter to the superintendent.

LESSON XXXIV

A LETTER AND A STORY

The following letter was written by General Robert E. Lee to his son. It contains many thoughts that are worth noting and remembering.

ARLINGTON HOUSE, *April 5, 1852.*

MY DEAR SON: — I am just in the act of leaving home for New Mexico. My fine old regiment has been ordered to that distant region, and I must hasten on to see that they are properly cared for. I have but little to add in reply to your letters of March 26, 27, and 28. Your letters breathe a true spirit of frankness; they have given your mother and me great pleasure. You must study to be frank with the world; frankness is the child of honesty and courage. Say just what you mean to do on every occasion, and take it for granted that you mean to do right. If a friend asks a favor you should grant it if it is reasonable; if not, tell him plainly why you cannot; you will wrong him and yourself by equivocation of any kind. Never do a wrong thing to make a friend or keep one; the man who requires you to do so is dearly purchased at such a sacrifice. Deal kindly but firmly with all your classmates; you will find it the policy which wears best. Above all, do not appear to others what you are not. If you have any fault to find with any one, tell him, not others, of what you complain; there is no more dangerous experiment than that of undertaking to be one thing before a man's face and another behind his back.

We should live, act, and say nothing to the injury of any one. It is not only best as a matter of principle, but it is the path of peace and honor.

In regard to duty, let me, in conclusion of this hasty letter, inform you that nearly a hundred years ago there was a day of remarkable gloom and darkness — still known as the "dark day" — a day when the light of the sun was slowly extinguished as if by an eclipse. The legislature of Connecticut was in session, and as its members saw the unexpected and unaccountable darkness coming on they shared in the general awe and terror. It was supposed by many that the last day, the day of judgment, had come. Some one, in the consternation of the hour, moved an adjournment. Then there arose an old Puritan legislator, Davenport, of Stamford, and said if the last day had come he desired to be found at his place doing his duty, and therefore moved

that candles be brought in so the house could proceed with its duty. There was quietness in that man's mind, the quietness of heavenly wisdom and inflexible willingness to obey present duty. Duty, then, is the sublimest word in our language. Do your duty in all things, like the old Puritan. You cannot do more; you should never wish to do less Never let your mother and me wear one gray hair for any lack of duty on your part.

Your affectionate father.

Exercise. — Retell in your own words the story of "The Dark Day."

LESSON XXXV

A STORY FROM A POEM

THE BOY AND THE WOLF

A little Boy was set to keep
A little flock of goats or sheep;
He thought the task too solitary,
And took a strange perverse vagary
To call the people out of fun,
To see them leave their work and run,
He cried and screamed with all his might, —
"Wolf! wolf!" in a pretended fright.
Some people, working at a distance,
Came running in to his assistance.
They searched the fields and bushes round,
The Wolf was nowhere to be found.

The Boy, delighted with his game,
A few days after did the same,
And once again the people came.
The trick was many times repeated,
At last they found that they were cheated.
One day the Wolf appeared in sight,
The Boy was in a real fright,
He cried, "Wolf! wolf!" — the neighbors heard,
But not a single person stirred.
"We need not go from our employ, —
'Tis nothing but that idle boy."

The little Boy cried out again,
"Help, help! the Wolf!" He cried in vain,
And had he been less fleet of limb
The wolf had made a meal of him.

This shows the bad effect of lying,
And likewise of continual crying.
If I had heard you scream and roar,
For nothing, twenty times before,
Although you might have broke your arm,
Or met with any serious harm,
Your cries could give me no alarm;
They would not make me move the faster,
Nor apprehend the least disaster;
I should be sorry when I came,
But you yourself would be to blame.

— *John Hookham Frere* (Adapted).

Exercise. — Retell this story in your own words. It will be more interesting if you invent a name for the boy and select a certain locality for the action.

LESSON XXXVI

A STORY FROM A PICTURE

In this picture we see two children anxiously watching the approach of some person. Who is he? How far away is he? What is he doing? Has he seen the children yet? Study the faces of the children. Which is the braver of the two? What is each saying? What will each one do as the person approaches? What will be the outcome?

Exercise. — Write the story suggested by the picture. Before writing, consider carefully (1) how you will begin, (2) in what order the events will occur, (3) how you will bring the story to an end.

LESSON XXXVII

A SUGGESTED STORY

Commit this stanza to memory:

Were I so tall to reach the pole
  Or grasp the ocean with my span,
I must be measured by my soul:
  The mind's the standard of the man.

Exercise. — Try making up a story that will bring out the thought of these verses. Let it be about two boys, Edward Bell and John Dixon. Edward is tall and strong, but inclined to be selfish and overbearing. The appearance and character of John may be anything you please.

LESSON XXXVIII

THE MEANING OF THE TERM "NARRATIVE"

Another name for the stories that you have been writing, and for stories of any kind, is *narratives.*

A *narrative* is an orderly and connected account of what has sometime taken place, or is imagined to have taken place.

In writing a narrative of any kind —

1. Do not begin a sentence until you have thought it through and know just how it is to end.
2. Keep the order in which the events occurred, unless you have a good reason for following some other method.
3. Mention every point that is needed to give the reader a clear idea of what happened.
4. Say most about what is most important or interesting, and omit useless details.
5. Make the narrative a connected whole, but do not string sentences together with " ands."
6. Write naturally, as you would talk, and use no words whose meaning you do not know.
7. Arrange your thoughts by *topics*, and make a separate paragraph for each distinct topic.
8. Try to punctuate carefully as you write.

Exercise 1. — Observe carefully the events of a day or half-day in your school, making notes of what happens if need be. Next day narrate these events in the form of a letter to your uncle or aunt, following the order in which they occurred.

Say most about what is most important, but omit nothing that is

needed to make the account complete. Try to make it clear and interesting.

Mail this letter if your teacher approves and thinks it is well enough written.

Exercise 2. — Tell how you spent your last pleasant holiday. The following outline may help you.

1. Preparation made the night before. 2. The morning; first occupation; plans for the day; company. 3. The afternoon; where; with whom. 4. The dinner. 5. The evening.

Exercise 3. — Think of the most interesting story that you have ever read or heard about pioneering in the early days of your county or town. Write it briefly in your own words.

Exercise 4. — Each of the following may be the subject of a narrative about your personal experiences. Begin by making an outline similar to those provided in previous exercises.

1. The Fourth of July. 2. Christmas. 3. Saturday Afternoon. 4. A Day in the Country. 5. An Evening at the Fair. 6. A Shopping Expedition. 7. A Visit to the Museum. 8. How I Helped on the Farm. 9. A Day at the Seaside. 10. The Surprise Party. 11. A Base-ball Match. 12. The Toboggan Slide. 13. A Boy Scouts Trip. 14. A Day in the Kitchen. 15. A Journey. 16. A Rainy Day. 17. An Out-of-door Geography Lesson. 18. A Fire. 19. Caught in the Rain. 20. My Experience with the Toothache. 21. An Eventful Day. 22. My First Disobedience. 23. A Day on my Bicycle. 24. How I made my Wireless Outfit. 25. My First Experience in Trying to Sell Something.

Exercise 5. — Under the direction of your teacher, visit with a companion some one of the following in the neighborhood of your school. Then make an outline, and write an account of your visit.

A Cotton Mill.
A Shoe Factory.
A Grist Mill.
The Custom House.
A Machine Shop.
A Bookbinder's.
The Poor House.
The Court House.
The Old Mill.
The Telephone Exchange.
The Ship Yard.
A Newspaper Press Room.
A Cemetery.
The Old Fort.
The Lighthouse.
The Falls.
A Brick Yard.
A Woodland Road.

Exercise 6. — Write an account of a visit to a pottery, using the picture given here.

THE POTTERY SHOP

LESSON XXXIX

BIOGRAPHICAL SKETCHES

Exercise 1. — 1. What is a **biography**?

2. Write a biography of your father, or brother, or some acquaintance.

3. What is an **autobiography**? Write one, using these suggestions:

Your name — birthplace and date — names and occupation of parents — place of residence — events in your life — travels — schools attended — different studies — out-of-school lessons, such as music or elocution — other occupation or pursuits — habits of rising — work to do — fondness for work — sports — books read — kind of reading preferred — friends — natural disposition — plans for future education — for business — object in life.

In collecting materials the following may serve as an

OUTLINE FOR A BIOGRAPHICAL SKETCH

I. **Birth.** Time, place, and — generally — ancestry.

II. **Childhood and Youth.** Education; preparation and training for life-work; early pursuits, habits, disposition.

III. **Chief Events of Life,** public and private, in their order.

IV. **Death.** Time, place, circumstances.

V. **Characteristics.** Personal appearance and bearing; mental and moral qualities; likes and dislikes, ability and culture.

VI. **Results of Life.** Development of self; example to others; service to individuals, to the country, to the world.

LESSON XL

THE STORY OF COLUMBUS

Exercise 1. — Learn what you can about the life and character of Columbus, and then write a biographical sketch. You will find Irving's "Life of Columbus" a good book for this purpose. The following questions will suggest what you are to look for.

1. When and where was Columbus born? 2. What is known about his early life? 3. Why did he become a sailor? 4. What led him to think of a voyage to the West? 5. Where did he seek aid? 6. Where did he find aid? 7. What happened on his first voyage? 8. When and where did he land? 9. How was he received on his return? 10. What other voyage did he make? 11. What led to his imprisonment? 12. What happened on his last voyage? 13. Where and when did he die? 14. What were the greatest and best traits of his character? 15. What was it in him that made him successful?

Exercise 2. — After reading the following poem tell the story of the first voyage as the mate might have told it to another sailor upon his return.

COLUMBUS[1]

[1492]

Behind him lay the gray Azores,
  Behind the Gates of Hercules;
Before him not the ghost of shores,
  Before him only shoreless seas.
The good mate said: "Now must we pray,
  For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
  "Why, say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
  My men grow ghastly wan and weak."
The stout mate thought of home; a spray
  Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
  If we sight naught but seas at dawn?"
"Why, you shall say at break of day,
  'Sail on! sail on! sail on! and on!'"

They sailed. They sailed. Then spake the mate:
  "This mad sea shows his teeth to-night.
He curls his lip, he lies in wait,
  With lifted teeth, as if to bite!
Brave Admiral, say but one good word!
  What shall we do when hope is gone?"
The words leapt like a leaping sword:
  "Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,
  And peered through darkness. Ah, that night
Of all dark nights! And then a speck —
  A light! A light! A light! A light!
It grew, a starlit flag unfurled!
  It grew to be Time's burst of dawn.
He gained a world; he gave that world
  Its grandest lesson! "On! sail on!"

— *Joaquin Miller.*

[1] From the "Complete Works" of Joaquin Miller, copyrighted and published by the Whitaker & Ray Company, San Francisco. By permission.

COLUMBUS AND THE MATE

Exercise 3. — A friend of yours who has not read the life of Columbus cannot understand why so great and good a man was put in chains. Tell him the story of that part of Columbus's life. Where will you begin? With what will you end? Select for your narrative the most interesting facts that you have found.

JOAQUIN MILLER

Joaquin Miller, the author of the poem in this lesson, was born in Wabash District, Indiana, November 10, 1841. His real name was Cincinnatus Hiner Miller. Most of his life was spent upon the Pacific Coast, and his poems and other writings are mostly about life in that region. His first volume of poems, published in 1871, was called "Songs of the Sierras." He died February 17, 1913.

LESSON XLI

THE STORY OF GEORGE WASHINGTON

Use the following outline in making notes for a sketch of the life of

GEORGE WASHINGTON

I. *Birth.* Virginia, February 22, 1732; English ancestors; father died when his son was quite young; mother a remarkable woman; his devotion to her.

II. *Childhood and Youth.* Plain and practical education; influence of brother Lawrence; an athlete; habits; strength of character; a surveyor at sixteen.

III. *Chief Events of Life.* Marriage; home at Mount Vernon; mission to Venango; his first campaign; his part in Braddock's Expedition; the Revolution; commander-in-chief; around Boston; in New York and New Jersey; defense of Philadelphia; Valley Forge; Monmouth; Yorktown; in constitutional convention; chosen president; events of his administration; farewell address.

IV. *Death.* At Mount Vernon, December 14, 1799; mourned at home and abroad.

V. *Characteristics.* Sound judgment, self-control, dignity, firmness, unselfishness, patriotism, self-sacrifice; one of the world's great men.

VI. *Results of Life.* Brought Revolution to a successful issue. Established the government. Held in affection by all Americans. His life an example and an inspiration. "First in war, first in peace, first in the hearts of his countrymen."

Exercise. — Make a study of the Life of Washington as you find it given in books, and then write a brief biographical sketch. Follow the directions given in Lesson 39. You may, if you like, take just one period of Washington's life instead of the whole of it.

Try to express the facts in your own language without dependence upon the words of the books that you may consult, and remember that the quality of what you write is of more importance than the quantity.

LESSON XLII

LIVES OF NOTED MEN AND WOMEN

Exercise 1. — Prepare notes according to the plan given, and write sketches of one or more of these

STATESMEN AND INVENTORS

John Adams.	Robert Fulton.
Benjamin Franklin.	Eli Whitney.
Alexander Hamilton.	James Watt.
Thomas Jefferson.	George Stephenson.
Andrew Jackson.	S. F. B. Morse.
Daniel Webster.	Charles Goodyear.
Henry Clay.	Elias Howe.
John Hay.	Thomas A. Edison.

Exercise 2. — Write a sketch of the Life of Longfellow, using any facts that you can remember from your reading. The following suggestion may be helpful.

Henry Wadsworth Longfellow, the best beloved of American poets — Feb. 27, 1807, Portland, Me. — Bowdoin College, at 14, graduated at 18 — chosen Professor of Modern Languages at Harvard at 28 — his home, a house occupied by Washington in 1775–76 — Charles Kingsley said of his face that it was the most beautiful he had ever seen — poems noted for sweetness and purity — his courteous, pure, beautiful

life the best poem of all — died March 24, 1882 — the inheritance of his writings.

Exercise 3. — Prepare outline notes, as in Lesson 41, and write a sketch of the life of one or more of these

AUTHORS

William Shakespeare.	Ralph Waldo Emerson.
Sir Walter Scott.	James Russell Lowell.
Washington Irving.	John Greenleaf Whittier.
Edgar Allan Poe.	Sidney Lanier.
William Cullen Bryant.	Oliver Wendell Holmes.
Alfred Tennyson.	Nathaniel Hawthorne.

LESSON XLIII

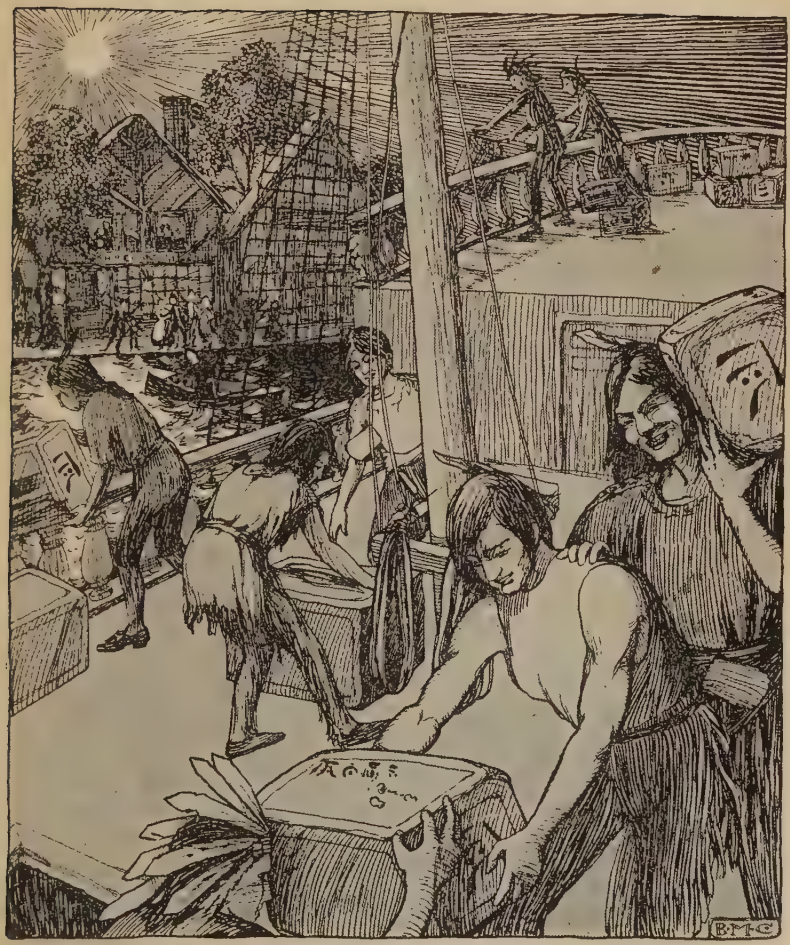
HISTORICAL SKETCHES

Historical events are incidents in the life of a people or nation. They are parts of the story of the life of mankind; and the doings of the chief actors make up so large a part of history that a record of events is often little more than a sketch of the life of some prominent man.

Thus, a biographical sketch of Columbus necessarily includes a narrative of the "Discovery of a New World," and to tell of the "Conquest of Mexico" is to sketch the life of its conqueror, Hernando Cortez.

Exercise 1. — Prepare the outline and notes, and write a sketch of some incident in the life of one of the following, or of any other distinguished man you may choose, so as to show the part he played in history.

Hernando Cortez.	William Penn.
Ferdinand de Soto.	John Paul Jones.
La Salle.	Robert E. Lee.
Henry Hudson.	Ulysses S. Grant.



THE BOSTON TEA-PARTY

In collecting material generally something like the following will serve best as an

Outline for a Historical Sketch

I. **Cause or Purpose.** What led to the event.

II. **Time and Place.**

III. **Principal Actors,** and their relations to one another.

IV. **Details,** given in natural order.

V. **Effect** produced at the time.

VI. **Conclusion.** Thoughts or reflections on the event as a whole. Influence on the nation's life or future history.

The writing of a good historical sketch, or, for that matter, of anything else, requires a clear knowledge of the subject, which must come from reading, study, and conversation. Note-taking is often helpful.

Outline and notes for a sketch of

Burgoyne's Invasion

I. *Introduction.* Important event of Revolution. Its influence on the result.

II. *Object.* Plan to divide the country. Clinton going north from New York City, Burgoyne going south to meet him.

III. *Time, Place.* June–Oct., 1777. Canada; N. Y.; Vt.

IV. *Principal Actors.* Burgoyne, St. Leger, Baum; Schuyler, Gates, Stark. Duty of each.

V. *Details.* Route *via* Lake Champlain and the Hudson; 8,000 men; English; Hessians; Indian allies. Expedition of St. Leger to Ft. Schuyler *via* St. Lawrence and Oswego (Oriskany), and of Col. Baum to Bennington. Both defeated. Capture of Fts. Ticonderoga, Crown Point, Edward. Two battles at Saratoga. Lost. Defeat; no retreat; no provisions. Surrender of army, Oct. 17, 6,000 men.

VI. *Effect.* Americans encouraged. France acknowledged independence.

VII. *Conclusion.* Victory timely, as it followed defeats. Greatest influence in ending the war.

Exercise 2. — Prepare the outlines and write a historical sketch on "The Boston Tea-party," dwelling especially on the scene represented in the picture on p. 323.

Exercise 3. — Write a brief account of one of the following subjects:

The Discovery of America.
The Landing of the Pilgrims.
The Battle of Quebec.
Battle of Lexington.
Battle of Bunker Hill.
Arnold's Treason.
Battle in Manila Bay.
The Burning of the Capitol.
Lewis and Clarke's Expedition.
Our National Flag.
Naval Battle at Santiago de Cuba.
Discovery of the North Pole.

Exercise 4. — Write a little history of the State in which you live.

Exercise 5. — Prepare an outline, and write a brief history of

Your native town.
The city in which you live.
The city of Washington.
New Orleans.
Cuba.
Chicago.
California.
Florida.
Texas.

LESSON XLIV

INCHCAPE ROCK

Listen to the reading of Robert Southey's story of "The Inchcape Rock." Then retell it to the class in your own words with the help of the following outline:

Introduction. Condition of air, sea, and ship.

Details of Story.
- Why the holy Abbot placed a bell on the rock.
- How the sea looked on a certain day.
- Sir Ralph walks the deck in merry mood.
- Proposes to vex the Abbot.
- Cuts the bell from the float.
- His voyage, success, and return.
- A storm encountered.
- Anxiety about the Inchcape Rock.
- Fate of the ship.

Conclusion. Effect on Sir Ralph.

LESSON XLV

THE AFRICAN CHIEF

Read the story of "The African Chief" by W. C. Bryant. Then tell it to the class, using the following outline.

Introduction. Description of captive. Appearance. History.

Details of Story.
- Request for freedom. Offers ornaments.
- The refusal and intention of captors.
- Disclosure of gold concealed in hair.
- Request renewed, and reasons given.
- Again denied, but gold taken.

Conclusion. Effect on the chieftain.

LESSON XLVI

THE WHITE-FOOTED DEER

Read W. C. Bryant's story of "The White-footed Deer." Then write it as if you were telling it to a little child. The following outline will be a help.

1. The time and place. 2. Appearance of deer and her habits. 3. The protection of the cottage dame. 4. Tradition of the Indians. 5. The hunter's success. 6. His fatal shot. 7. The red-men's revenge. 8. Desolation.

LESSON XLVII

PAUL REVERE'S RIDE

Read and retell Longfellow's story of "Paul Revere's Ride." Imagine that you are Paul Revere telling the story to a grandchild. You may use the following outline.

1. The time. 2. The signal light. 3. The object of the ride. 4. Your listening friends discover the movements of the British. 5. Your impatient watching. 6. The signal at last! You mount and are off! 7. The ride to Medford. 8. Lexington village, its appearance. 9. The ride ended. 10. The result.

LESSON XLVIII

NAUHAUGHT, THE DEACON

Read and study carefully Whittier's story of "Nauhaught, the Deacon." Then write it from the following outline. Make several direct quotations.

1. Nauhaught and his circumstances. 2. His dream. 3. He visits his traps. 4. His success. 5. Thoughts of home and of his needs. 6. His prayer. 7. He finds the purse. 8. The conflict with temptation. 9. Reasons for keeping the money; for not keeping it. 10. The noble resolve. 11. He visits the inn and finds the owner. 12. The reward. 13. His feelings as he goes home. 14. The angel.

LESSON XLIX

Prepare an outline and reproduce from it the story of "The Frost."

THE FROST

The Frost looked forth one still, clear night,
And he said, "Now I shall be out of sight;
So through the valley and over the height
In silence I'll take my way.
I will not go like that blustering train,
The wind and the snow, the hail and the rain,
Who make so much bustle and noise in vain;
But I'll be as busy as they."

Then he went to the mountain and powdered its crest,
He climbed up the trees, and their boughs he dressed
With diamonds and pearls, and over the breast
Of the glimmering lake he spread
A coat of mail, that it need not fear
The downward point of many a spear
That he hung on its margin, far and near,
Where a rock would rear its head.

He went to the windows of those who slept,
And over each pane like a fairy crept;
Wherever he breathed, wherever he stepped,
By the light of the moon were seen
Most beautiful things. There were flowers and trees,
There were bevies of birds and swarms of bees,
There were cities, thrones, temples, and towers, and these
All pictured in silver sheen!

But he did one thing that was hardly fair, —
He peeped in the cupboard, and, finding there
That all had forgotten for him to prepare, —
"Now, just to set them a-thinking,
I'll bite this basket of fruit," said he;
"This costly pitcher I'll burst in three,
And the glass of water they've left for me
Shall 'tchick!' to tell them I'm drinking."

— *Hannah Frances Gould.*

LESSON L

STORIES FROM VARIOUS SOURCES

After reading one of the following stories make an outline of it. Then write the story in your own words.

1.	Bruce and the Spider.	*B. Barton.*[1]
2.	Small Beginnings.	*C. Mackay.*[1]
3.	The Milkmaid.	*J. Taylor.*[1]
4.	The Nantucket Skipper.	*J. T. Fields.*
5.	God's Judgment on the Wicked Bishop.	*R. Southey.*
6.	Incident of the French Camp.	*R. Browning.*
7.	Arnold Winkelried.	*Montgomery.*
8.	The Sandpiper.	*Celia Thaxter.*
9.	The Little Match Girl.	*Hans Christian Andersen.*
10.	The Choice of King Midas.	*Hawthorne.*
11.	Horatius at the Bridge.	*Macaulay.*
12.	The Story of Ruth.	*Bible.*
13.	The Legend of Bregenz.	*A. A. Procter.*

[1] Bryant's *Library of Poetry and Song.*

CHAPTER VI

DESCRIPTIONS

LESSON LI

PICTURES IN A POEM

MIDSUMMER[1]

Through all the long midsummer-day
The meadow-sides are sweet with hay.
I seek the coolest sheltered seat,
Just where the field and forest meet, —
Where grow the pine trees tall and bland,
The ancient oaks austere and grand,
And fringy roots and pebbles fret
The ripples of the rivulet.

I watch the mowers, as they go
Through the tall grass, a white-sleeved row.
With even stroke their scythes they swing,
In tune their merry whetstones ring.
Behind the nimble youngsters run,
And toss the thick swaths in the sun.
The cattle graze, while, warm and still,
Slopes the broad pasture, basks the hill,
And bright, where summer breezes break,
The green wheat crinkles like a lake.

The butterfly and humblebee
Come to the pleasant woods with me;
Quickly before me runs the quail,
Her chickens skulk behind the rail;

[1] Copyrighted by Houghton Mifflin Co., Boston.

High up the lone wood-pigeon sits,
And the woodpecker pecks and flits.
Sweet woodland music sinks and swells,
The brooklet rings its tinkling bells,
The swarming insects drone and hum,
The partridge beats its throbbing drum.
The squirrel leaps among the boughs,
And chatters in his leafy house.
The oriole flashes by; and, look!
Into the mirror of the brook,
Where the vain bluebird trims his coat,
Two tiny feathers fall and float.

— *J. T. Trowbridge.*

Exercise 1. — This poem is full of beautiful pictures. Mark the lines that please you best, and commit them to memory. Then, closing the book, write a description of the picture that you see most clearly.

Exercise 2. — Answer these questions about the poem, or other questions that your teacher may ask:

1. What is the meaning of "bland"? Why has the poet used it in speaking of pine trees? 2. Do you know what "austere" means? Are all trees austere? 3. Why is "fret" a good word to describe the appearance of the rivulet? What other words might be used in its place? 4. What does "nimble" tell you that would not be told by "quick," "busy," "brisk," or "active"? 5. What is a swath? 6. Is "crinkles" the best word to describe the appearance of a wheatfield or a lake when a sudden puff of wind strikes it? Why not use "quivers," "ripples," "billows," or "tosses"? 7. What do young quails do when they "skulk"? Is the word ever applied to persons? 8. How can a brooklet "ring tinkling bells"? 9. What is a "throbbing" drum, and why is this the right word to describe the sound made by the partridge?

10. What is the difference between droning and humming? What kinds of insects make a droning sound? a humming sound? 11. What is the meaning of "chatter" when it is applied to persons? Why is it properly used here of the noise made by a squirrel? 12. Why is "flashes" used in describing the oriole? Why not say "darts" or "glides"? 13. What do you think is the poet's purpose in describing all of these objects and living things? Is he successful?

LESSON LII

STUDY OF A POEM

MIDWINTER[1]

The speckled sky is dim with snow,
The light flakes falter and fall slow;
Athwart the hill-top, rapt and pale,
Silently drops a silvery veil;
And all the valley is shut in
By flickering curtains gray and thin.

But cheerily the chickadee
Singeth to me on fence and tree;
The snow sails around him as he sings,
White as the down of angel's wings.

I watch the slow flakes as they fall
On bank and brier and broken wall;
Over the orchard, waste and brown,
All noiselessly they settle down.
Tipping the apple-boughs, and each
Light quivering twig of plum and peach.

On turf and curb and bower-roof
The snow-storm spreads its ivory woof;
It paves with pearl the garden walk;
And lovingly round tattered stalk
And shivering stem its magic weaves
A mantle fair as lily-leaves.

The hooded bee-hive, small and low,
Stands like a maiden in the snow;
And the old door-slab is half hid
Under an alabaster lid.

All day it snows: the sheeted post
Gleams in the dimness like a ghost;

[1] Copyrighted by Houghton Mifflin Co., Boston.

All day the blasted oak has stood
A muffled wizard of the wood;
Garland and airy cap adorn
The sumach and the wayside thorn,
And clustering spangles lodge and shine
In the dark tresses of the pine.

The ragged bramble, dwarfed and old,
Shrinks like a beggar in the cold;
In surplice white the cedar stands,
And blesses him with priestly hands.

— *J. T. Trowbridge.*

Exercise 1. — Mark the lines of this poem that you most enjoy, and commit them to memory. Answer as many of the following questions as you can.

1. What is the "silvery veil"? Have you ever seen anything like it? 2. What makes the twigs of the plum and peach tree quiver? 3. What is the meaning of the word "woof"? Why is it used here? 4. What does alabaster look like? 5. Why does the poet call the oak tree "a muffled wizard"? 6. Are there any sounds to break the silence? What are they? 7. Do you know why the bramble is called "ragged"? 8. Which of these words best describes the feeling of the poet as he views the scene: *joyful, cheerful, sad, somber, melancholy, pensive, calm?*

Exercise 2. — Describe in your own words the part of the scene that you remember best.

LESSON LIII

DESCRIPTIVE WORDS TO BE SUPPLIED

Exercise 1. — As you read the following description try to picture in your mind as clearly as you can the lake, the mountains, and the road. Then choose from the following just the right words to fill the blanks:

abruptly	steeply	precipitously	sheer	softly
gently	slowly	swiftly	furiously	rapidly

" The lake is about fifty miles long, and the eastern end of it runs far in among the mountains. These mountains are very dark and somber, and their sides rise —— from the margin of the water so that in many places there is scarcely room for a road along the shore. Indeed, you go generally to that end of the lake in a steamer; and as you advance, the mountain seems to shut you in completely at the end of the lake. But when you get near to the end, you see a narrow valley opening before you, with high mountains on either hand, and the River Rhone flowing very —— between green and beautiful banks in the middle of it."

Exercise 2. — Think of all the words that might be used to fill the blank in the following poem. Select the one that will best describe the motion of the reeds or the sound as the wind sweeps through them. Give your reasons for choosing this word.

SUMMER WINDS

Up the dale and down the bourne,
O'er the meadow swift we fly;
Now we sing, and now we mourn,
Now we whistle, now we sigh.

By the grassy-fringed river,
Through the —— reeds we sweep,
Mid the lily-leaves we quiver,
To their very hearts we creep.

LESSON LIV

THREE FACES

Exercise 1. — Look carefully at the three faces in the picture on p. 334. If the boy should speak to the girls, what would he be likely to say? If the girls spoke to the boy, what would each be likely to say?

Exercise 2. — Choose the face that interests you most, and describe it as accurately as you can.

THE KNITTING LESSON

Exercise 3. — Examine the face of the dog on p. 346. What word can you think of that will describe it accurately?

Exercise 4. — Find words to describe the faces of the two men in the foreground of the picture on p. 323.

LESSON LV

DIRECTIONS FOR DESCRIBING

A **description** should be so written as to produce a clear picture in the mind of the reader.

Observe carefully these *directions:*

1. Learn all you can about what you are to describe: (*a*) by observation; (*b*) by experiment; (*c*) by reading and study; (*d*) by inquiry.
2. Do not try to write a description of an object unless you can see it or

remember it distinctly. 3. After having gathered the material for your description, arrange it in order according to some plan or outline.

4. Arrange what you say in separate paragraphs, according as it pertains to one or another branch of your subject.

5. Use no word or expression of which the meaning or the application is not clear to you. 6. Learn to select words that *exactly* describe the quality to which you wish to refer. Do not be too proud or too lazy to use a dictionary.

7. Avoid in all your language, whether spoken or written, every *slang* expression — not only because slang is vulgar, but also because it is a great hindrance to the growth of one's vocabulary.

Exercise 1. — As if for a friend who is at a distance and has never visited you, give orally a clear and vivid description of your *schoolhouse* and *schoolroom.*

1. Describe the *building :* (*a*) its location; whether pleasant, convenient, and so on. (*b*) Its surroundings; yards, trees, etc. (*c*) Its age, size, shape, material; architecture, whether plain or ornamental. (*d*) The entrances, stairways, corridors, arrangement of rooms, dressing-rooms, etc.

2. Describe your *room:* (*a*) in what part of the building. (*b*) Size, shape; doors, windows. (*c*) Furniture; seats, number, arrangement. (*d*) Walls, blackboards, maps, ornaments.

Exercise 2. — In the same general way write a description of —

1. The church you attend.
2. The house you live in.
3. Your sitting-room.
4. Your grandfather's home.
5. A mill.
6. The nearest railroad station.
7. A blacksmith's shop.
8. The gymnasium.
9. The ball-field.
10. The largest public building in town.
11. A railway car.
12. A children's play-room.
13. A farmer's kitchen.
14. A country store.
15. An old garret.
16. The public library.
17. A day in a trolley-car.
18. An automobile.

Exercise 3. — Take for your subject —

1. **My Garden.** Tell its situation; its form and size; how inclosed; how the beds are arranged; what they contain; just how you have managed it this year; what you have raised; what kind of season you

have had, what you have learned from the garden, and how you mean to increase your profit next year. Write simply and naturally, as you would talk to a friend.

2. What I see from my Piazza.
3. What I see on my Way to School.
4. The View from a Hill-top.
5. An Hour in the Woods.
6. Learning to Swim.
7. What the City Boy saw in the Country.
8. Autumn Foliage.
9. How the Coal was got into the Cellar.
10. The Organ-Grinder.
11. A Game of Hide and Seek.
12. Mowing the Lawn.
13. The Tin Peddler.
14. The Broken Axletree.
15. How the Moving was Done.
16. On a Street Corner.
17. Scenes in an Electric Car.
18. The Street Vender.
19. Scenes at a Railway Station.
20. Harvesting our Crop.

LESSON LVI

COMPARISON AND CONTRAST

In describing an object it is often a help to *compare* or *contrast* it with something better known — showing how the two agree or differ in appearance, structure, qualities, use, and so on.

Exercise 1. — Compare the following with respect to (*a*) **Form**, (*b*) **Parts or Structure**, (*c*) **Use.**

1. A pin and a needle.
2. A spoon and a fork.
3. A shovel and a pickaxe.
4. A pail and a box.
5. A sled and a boat.
6. A fence and a wall.
7. A watch and a clock.
8. A leaf and a flower.
9. A bolt and a lock.
10. A pocket and a purse.
11. A fireplace and a stove.
12. A thermometer and a barometer.
13. A chair and a sofa.

Exercise 2. — Compare the following as to their (*a*) **Appearance**, (*b*) **Qualities**, (*c*) **Use.**

1. Butter and cheese.
2. Cotton and wool.
3. Cotton and linen.
4. Leather and rubber.
5. Silk and flax.
6. Flour and meal.

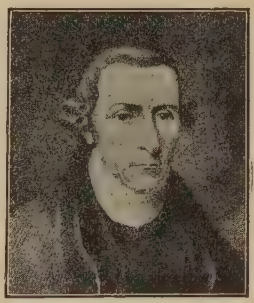
Exercise 3. — Compare the following with respect to their (*a*) **Size**, (*b*) **Parts**, (*c*) **Habits.**

1. Crow and robin.
2. Turkey and duck.
3. Rabbit and rat.
4. Mule and camel.
5. Wolf and lamb.
6. Fly and spider.
7. Frog and turtle.
8. Butterfly and hummingbird.

Exercise 4. — Compare the following, showing, in an orderly way, points of **likeness** and of **difference.**

1. Two of your classmates.
2. Summer and winter.
3. Two churches.
4. A doctor and a clergyman.
5. A farmer and a miner.
6. A telephone and a telegraph instrument.

Exercise 5. — Examine this face carefully. Then find in this book or elsewhere a face that resembles it. Point out the likenesses and differences.



Exercise 6. — In the front part of Webster's "International Dictionary" and opposite p. 1612 of the "Standard Dictionary" are pictures of the Great Seals of the States. Finding two that are nearly alike, tell the likenesses and differences.

Exercise 7. — Point out the use of likenesses and difference in the following description:

While they were in Glasgow the party visited several of the great factories. They were all very much surprised at the loftiness of some of the chimneys. There was one which was over four hundred and thirty feet high. If, now, you ask your father, or some friend, how high the steeple is of the nearest church to where you live, and multiply that height by the necessary number, you will get some idea of the magnitude of this prodigious column. The lightning-rod, that came down the side of it in a spiral line, looked like a spider's web that had been, by chance, blown against the chimney by the wind.

LESSON LVII

DESCRIPTION OF A GROUP

DIVIDED AFFECTION

Exercise 1. — Notice the expression on the face of the dog. What does it mean? Can you find some word that will describe it? What would he say if he could speak? Why has he put his paw on the little girl's knee? Look at the girl's face. Do you think she is trying to tease the dog? Can you find any word or phrase that will describe her face?

Exercise 2. — Describe the picture for one who has not seen it, so that he will have a fair idea (1) of the attitude of each member of the group, (2) of the relation one to another, (3) of the expressions on their faces.

Exercise 3. — Suppose that you are about to take a snap-shot of this group with your camera. Just before you press the button, however, you whistle sharply. Describe the picture thus taken.

LESSON LVIII

GEOGRAPHICAL DESCRIPTIONS

The description of countries, cities, rivers, mountains, and of other natural or political divisions requires careful observation and inquiry, as well as reading and study. The topics on which information should be obtained are shown by the following

OUTLINES

I. A City or Town

I. Situation. County and state or the like; on or in sight of what shore, river, lake, mountain, railroad, or important city — giving distance and direction.

II. Size. Area and population, compared with some other city or town. Variety of inhabitants.

III. Streets and Roads. Quality and direction. Principal means of approach and transportation.

IV. Buildings and Public Works. Number and character. Library, post-office, court-house, churches, schoolhouses, parks, bridges, monuments, etc. If a place of note — the reason.

V. Leading Industry. Manufactures — what kind. Commerce — with what places. Agriculture — what products.

VI. Surroundings. Character of the suburbs; natural scenery; places of historic interest.

VII. History. Brief mention of specially interesting events, of remarkable growth and prosperity, or of disasters.

II. A Country or State

I. Situation. In reference to the whole region; to other states, etc.

II. Size. Area, or length and breadth, as shown by comparison. Population.

III. **Physical Features.** The coast, surface, mountains, rivers, lakes. The climate and soil.

IV. **Products:** (*a*) animal; (*b*) vegetable; (*c*) mineral.

V. **Cities and Towns.** The more important. For what noted.

VI. **Trade and Manufactures.** Imports, exports, and articles manufactured.

VII. **People.** Race, nationality; chief occupations; character; education; religion; government. Other matters of interest.

Exercise 1. — Having obtained sufficient information, describe —

1. The city or town in which you live.

2. One or more of the most important cities in the United States.

3. One or more of the following:

London	Paris	Moscow	Rome	Dublin
Berlin	Birmingham	Tokio	Mexico	Florence
Liverpool	Edinburgh	Calcutta	Cairo	Vienna
Havana	Manila	Cape Town	Pekin	Panama

Exercise 2. — After collecting the necessary information from either persons or books, write

1. A description of your native state or country.

2. A description of one of the following:

England	Scandinavia	Spain	Florida	Holland
New York	Italy	Chile	Greece	Mexico
France	Japan	Russia	Scotland	Australia
Brazil	China	Pennsylvania	Ireland	Java
Palestine	India	Egypt	Germany	California

LESSON LIX

DESCRIPTION OF PROCESSES

To tell how an article is made, or how anything is done, requires a thorough knowledge of the process and considerable skill in expression. In describing how anything is made or done

we must tell about all the important things, so that whoever reads our description will understand the process as clearly as we do ourselves. We may —

1. State the object of the process; the difficulty, frequency of it, etc.

2. Describe the material used; the *tools*, *utensils*, and everything else required.

3. Mention the persons engaged in the work.

4. Narrate the details of the operation from beginning to end, telling exactly what is done.

Exercise. — Take as a subject whichever of these processes you are familiar with, prepare an outline, and write a description of it.

1. Setting a Table.
2. Making a Bed.
3. Harnessing a Horse.
4. Making a Kite.
5. Making an Apron.
6. Getting Supper.
7. Shoeing a Horse.
8. Building a House.
9. Making Traps.
10. Making Bricks.
11. Laying out a Base-ball Ground.
12. The Manufacture of Pottery.
13. Printing a Newspaper.
14. Taking Care of Plants.
15. How to play my Favorite Game.
16. How a Beaver builds his House.
17. The Care of a Canary.
18. Laying out a Tennis-court.
19. The Coining of a Silver Dollar.
20. Making Cotton into Cloth.

LESSON LX

A PICTURE FROM A POEM

Exercise 1. — Select from the following poem the stanza that pleases you best. Describe the picture that rises in your mind when you read that stanza.

QUEEN MAB

A little fairy comes at night,
Her eyes are blue, her hair is brown,
With silver spots upon her wings,
And from the moon she flutters down.

She has a little silver wand,
And when a good child goes to bed
She waves her hand from right to left,
And makes a circle round its head.

And then it dreams of pleasant things,
Of fountains filled with fairy fish,
And trees that bear delicious fruit,
And bow their branches at a wish:

Of arbors filled with dainty scents
From lovely flowers that never fade;
Bright flies that glitter in the sun,
And glow-worms shining in the shade:

And talking birds with gifted tongues,
For singing songs and telling tales,
And pretty dwarfs to show the way
Through fairy hills and fairy dales.

But when a bad child goes to bed,
From left to right she weaves her rings,
And then it dreams all through the night
Of only ugly horrid things!

Then lions come with glaring eyes,
And tigers growl, a dreadful noise,
And ogres draw their cruel knives,
To shed the blood of girls and boys.

Then stormy waves rush on to drown,
Or raging flames come scorching round,
Fierce dragons hover in the air,
And serpents crawl along the ground.

Then wicked children wake and weep
And wish the long black gloom away;
But good ones love the dark, and find
The night as pleasant as the day.

— *Thomas Hood.*

LESSON LXI

DESCRIPTION OF ANIMALS

Exercise 1. — From *what you already know* about **The Camel**, write as good a description as you can without making an outline.

Learn what you can about camels *from books and persons*, study the outline below, and then follow it, add to it, or use parts of it in rewriting your description.

In gathering material for the description of *an animal* we may follow an outline similar to the one here applied to —

The Camel

I. **Place Where Found.** Arabia, Africa, Central Asia.

II. **Size, Shape, and Covering.** Eight feet high; much larger than a horse; ungainly; humps (one or two) on back; covered with rough, dark brown hair.

III. **Parts.** *Head* small, like a sheep's, no horns; *teeth* unlike those of most herbivorous animals — more like a dog's, and suited to tearing off twigs and shrubs; *neck* long, no mane; *body* bulky; *legs* long, slender; *knees* provided with a cushion; *feet* broad, soft.

IV. **Food.** Thorny shrubs, date leaves, beans.

V. **Habits and Qualities.** Chews the cud; seldom needs water; has great endurance; patient, obedient, kneels for burden; vicious towards its own kind.

VI. **Uses.** (*a*) Beast of burden: 300 pounds five or six miles an hour. (*b*) Its milk a favorite beverage. (*c*) Flesh salted for food. (*d*) Fat melted for butter. (*e*) Hair made into cloth.

Exercise 2. — Write a description of one or more of the following, making an outline of what is important to be said.

Elephant	Beaver	Frog	Tiger	Horse
Lion	Crocodile	Spider	Raccoon	Cow
Bear	Fox	Bee	Sheep	Reindeer
Wolf	Whale	Silkworm	Butterfly	Cod

In collecting material for the description of *a bird* the outline below may be followed. In every case, when possible, the observation and study should be from the object itself.

Description of Birds

I. **Appearance.** Form; size, actual and comparative; bill, length, how adapted for use; feet, size; toes, number, length, position, adaptation for mode of life.

II. **Color.** Above; below; distinguishing marking; differences between male and female; young.

III. **Name.** Significance of; by whom given; change in different localities; variety in one locality.

IV. **Food.** Kinds in summer, in winter; where and how obtained.

V. **Nest.** When built; where; by whom; material used; how made; size; shape; time required for building.

VI. **Eggs.** Number; color and markings; size; time of incubation.

VII. **Young.** Covering; food; time in nest; learning to fly.

VIII. **Enemies.** What; why to be feared.

IX. **Song.** Characteristics; when; birds having similar song.

X. **Migration.** When; where; why; routes; leaders.

XI. **Value to Man.**

XII. **Personal Observations.**

Exercise 3. — In the same general way make a study and description of the following, using the outline or such parts of it as may be helpful.

Woodpecker	Bobolink	Sparrow	Swallow
Jay	Mocking-bird	Chickadee	Blackbird
Oriole	Bluebird	Owl	Meadow-lark
Cedar-bird	Kingbird	Crow	Hawk

Exercise 4. — Learn the name of some animal that once existed but is now *extinct.* (If you do not know this word, look it up in the dictionary.) Having gathered all the information you can about it, describe it for your classmates.

LESSON LXII

DESCRIPTION OF PLANTS

Exercise 1. — Select some plant, either wild or cultivated, of which you know the looks and habits very well, and try to describe it. Remember the stem, branches, leaves, flowers, and fruit; the shape, size, and color of all the parts; when it starts, when it blossoms, when it dies, etc.

It is one thing *to be acquainted* with a plant — to know how it grows, how it behaves, and how it differs from other plants in its stem, its leaves, its flowers, and its fruits. This comes only by the study of plants themselves.

It is quite another thing *to know of what use* a plant is to man, and what treatment it receives.

A general description of *a plant as producing something useful to man* may follow this

OUTLINE

I. **Use, Value.** For food, clothing, building material, etc.

II. **Place Where Found, and How Discovered.** Native or naturalized; wild or cultivated.

III. **General Appearance.** Height, size, trunk, bark, branches, foliage, flowers, fruit. Method of propagating.

IV. **Part Used.** Method of gathering or collecting it, and of preparing it for its final use.

Exercise 2. — After reading and asking questions, or after a conversation-lesson in school, make an outline, and give a general description of the plant from which we get

Flour	Sugar	Flax	Rubber	Mahogany
Rice	Cotton	Tea	Tobacco	Oranges
Corn	Coffee	Cork	Cocoa	Potatoes
Figs	Dates	Almonds	Bananas	Peanuts

LESSON LXIII

DESCRIPTION OF A PICTURE

Make up names for all of these children and for the dog. What would be a fitting title for the picture? Why does the boy hold his left hand as he does? Which of the girls is the better singer? Why do you think so? What is the dog doing?

Exercise. — Write a description of the picture, not forgetting the dog. What will you take up first? What second? What third?

LESSON LXIV

DESCRIPTION OF PERSONS

It is easy to recognize a person, to distinguish him in a crowd, and to learn his ways; but it is hard to convey clearly to others the means of picturing to themselves one whom they have not

seen, or of understanding his character. We must do the best we can to describe truthfully the —

I. **Figure.** Whether large, tall, stout, well-proportioned, or the opposite.

II. **Face.** *Features*, complexion, eyes, hair, etc.

III. **Manners.** Peculiarities of appearance, bearing, action, dress, and speech.

IV. **Traits of Character.** Disposition, habits, peculiar traits, mental power, source of reputation.

Exercise 1. — After making an outline, describe one or more of the following:

1. Your father.
2. Your most intimate friend.
3. The family doctor.
4. A baby.
5. The oldest person you ever saw.
6. Yourself.
7. A tramp.
8. A farmer.
9. An Indian.
10. The most peculiar person you know.
11. A clergyman.
12. An Englishman.
13. A Chinaman.
14. An Italian.
15. The ideal boy or girl.

Exercise 2. — Give directions to an artist for painting a portrait of some boy or girl in your school. You need not give the name. Describe the person so accurately that the artist will have no excuse for mistakes. Write good naturedly and avoid hurting any one's feelings.

Exercise 3. — Describe one of the historical characters mentioned on pp. 321, 322.

Exercise 4. — Describe some character that you have read about in a story or poem, or have seen on the stage.

CHAPTER VII

EXPLANATIONS

LESSON LXV

AN EXAMPLE OF EXPLANATION

Read carefully the following explanation and be prepared to answer the questions below:

You will often read, in books, of measuring the height of a mountain, or other lofty place, by the barometer; and to most people this is quite a mystery. The explanation of it is, however, very simple. It is this: The earth is surrounded on all sides by the atmosphere, which, though very light, has a certain weight, and presses with considerable force upon the ground, and upon everything that is exposed to it. If, however, you go up from the ground, as, for instance, when you ascend a mountain, the higher you go, the less the pressure is. This is naturally to be expected, for the higher you go in such a case, the less air there is above you to press. Now, a barometer is an instrument to measure the pressure of the air, just as a thermometer measures the heat or coldness of it. An aneroid barometer is a kind in which the air presses on a curiously contrived ring or band of brass, and according as it presses more or less, it moves an index like the hand of a watch, which is placed on the face of it.

The way in which you use such an instrument to measure the height of a mountain is this: You look at the instrument when you are at the bottom of the mountain, before you begin your ascent, and see how it stands. There is a little index like the hour-hand of a watch, which is movable. This you set at the point where the other index stands when you are at the foot of the mountain. Then you begin your ascent. You shut up your barometer if you please, and put it in your knapsack, or in a box, or anywhere else you please. Wherever you put it, the pressure of the air will find it out, and penetrate to it, and as you gradually rise from the sur-

face of the earth, the index, which is connected with the curious brass ring, moves slowly backward as the pressure diminishes. This motion continues as long as you continue ascending. If you come to a level place, it remains stationary as long as the level continues. If you descend, it goes forward a little, and then begins to go back again as soon as you once more begin to ascend. Then, when you get to the top of the mountain, you look at it, and you see at once how much the pressure of the air has diminished. From this, by an easy calculation, you tell at once how high you have come.

1. What is it that the writer is trying to explain? In what words does he tell this? 2. What does the writer tell us in lines 4–10? Why does he say this at the beginning rather than at the end? 3. What does he tell about in lines 11–16? To what is the barometer compared? Why? 4. What is the difference between these two instruments? How are they alike? 5. What is told in lines 17–36? Could we have understood this part if it had come first? 6. Notice the words that are used. Are there any that you do not understand?

Exercise 1. — Explain to some one who is younger than you are how you can measure the height of a tree without climbing to the top of it. Before talking or writing consider carefully what you will say and in what order you will say it.

Exercise 2. — Explain how a fish can raise and lower itself in the water.

Exercise 3. — Explain how a boat can sail against the wind.

LESSON LXVI

DIRECTIONS FOR EXPLAINING

In order to explain anything we must first make sure that we understand it very well ourselves, for how can a writer hope to make clear to others what is not clear to himself? When we are sure that we understand the subject, we should think of all the different things we want to say about it and set them down in their proper order.

A good way to begin an explanation is to state exactly what it is we mean to explain and how we intend to explain it. Then as we write it is well to observe these precautions:

1. Use the simplest language possible.
2. Tell one thing at a time.
3. Follow a definite plan.
4. Tell things in the order in which they are needed.
5. Compare the thing to be explained with something else which the reader already knows about; as, for example, a barometer with a thermometer.

Exercise 1. — An old-fashioned remedy for nose-bleed is to put a large brass door-key on the back of the neck. Another remedy is to take several long breaths one right after the other. Find why either of these remedies, or both of them, should check the bleeding. Then make a careful explanation for some one who does not understand.

Exercise 2. — Some persons after seeing a flash of lightning can tell in a little while how far away it was. Find how this is done, and explain it to some one who does not understand it.

Exercise 3. — Explain to a young friend of yours how the gramophone reproduces the sound of the voice.

Exercise 4. — Which is the brightest star in the heavens? Learn where it is. Explain to some one how to find it.

Exercise 5. — Explain how the North Star may be found by one who is lost on the plains or in the desert.

LESSON LXVII

THE POINT OF A STORY

Read the following stories. Then state as clearly as you can the point of each story, that is, what the story means.

(*a*) Two men once sat in a public meeting listening to a speech. When the meeting was over, one said to the other, "What did you think of

that speech?" His friend replied, "It reminded me of a poplar tree that grew in my father's orchard. It was tall and beautiful, but it bore no fruit."

(*b*) A farmer once came to a neighboring lawyer, expressing great concern for an accident which he said had just happened. "One of your oxen," said he, "has been gored by an unlucky bull of mine, and I should be glad to know how I am to make you reparation."

"You are a very honest fellow," replied the lawyer, "and will not think it unreasonable that I expect one of your oxen in return."

"It is no more than justice, to be sure," said the farmer. "But what did I say? I misspoke myself. It is *your* bull that has killed one of *my* oxen."

"Indeed," said the lawyer, "that alters the case. I must inquire into the affair, and if — "

"And if!" exclaimed the farmer; "the business, I find, would have been concluded without an *if*, had you been as ready to do justice to others as to exact it from them."

LESSON LXVIII

SOME PASSAGES TO BE EXPLAINED

A young friend of yours in his reading has come upon the following lines of poetry. He does not know precisely what they mean.

Explain them to him so clearly that he cannot fail to understand them.

(*a*) The key of yesterday I threw away,
And now to-day,
Before to-morrow's fast-closed gate,
Hopeless I wait,
In vain to pray, in vain to sorrow;
Only the key of yesterday unlocks to-morrow.

(*b*) We know not fully what we are,
Still less what we might be;
But hear faint voices from the far
Dim lands beyond the sea.

(*c*) You're always sure to detect
A sham in the things folks most affect;
Bean-pods are noisiest when dry,
And you always wink with your weakest eye.

LESSON LXIX

A POEM TO LEARN

JAMES WHITCOMB RILEY

James Whitcomb Riley, popularly known as "The Hoosier Poet," was born in Greenfield, Indiana, in 1853. Most of his verses are in the Hoosier dialect, and are distinguished by their homely humor and pathos, and their musical rhythm. His first book of poems, "The Old Swimmin' Hole," was published in 1883. Many of his best poems are written expressly for children.

THE PRAYER PERFECT

Dear Lord! kind Lord!
  Gracious Lord! I pray
Thou wilt look on all I love,
  Tenderly to-day!
Weed their hearts of weariness;
  Scatter every care
Down a wake of angel wings
  Winnowing the air.

Bring unto the sorrowing
  All release from pain;
Let the lips of laughter
  Overflow again;

And with all the needy
O divide, I pray,
This vast treasure of content
That is mine to-day![1]

Exercise. — A child to whom this poem has been read wishes to know what is meant by the last three lines of the first stanza. Explain them to him as carefully as you can. Use simple words and make the meaning perfectly plain. Explain also what is meant by "weed their hearts," and "Let the lips of laughter overflow again."

LESSON LXX

STUDY OF A POEM

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight of his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold.
And, to the presence in the room, he said,
"What writest thou?" The vision raised its head,
And, with a look made of all sweet accord,
Answered, "The names of those who love the Lord!"
"And is mine one?" asked Abou. "Nay, not so,"
Replied the angel. Abou spake more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blest;
And lo! Ben Adhem's name led all the rest!

— *Leigh Hunt.*

[1] From "Rhymes of Childhood," copyrighted and published by the Bobbs-Merrill Company, Indianapolis. By permission.

Exercise — 1. Is this a true story? Give it in your own words, trying not to leave out any idea expressed in the poem. What is the lesson it teaches? 2. What does *tribe* mean here? Is it specially appropriate? Why? 3. Do you think the name Abou Ben Adhem adds interest to the poem more than some more familiar name would have done? 4. What three names are given to the visitor? 5. Is this better than repeating the word "angel"? Why *it* rather than *he?* 6. Explain *like a lily in bloom; all sweet accord; exceeding peace; bold.* 7. Is *cheerly* the usual form?

LESSON LXXI

MEANING OF A POEM

THE CHAMBERED NAUTILUS

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed, —
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathèd horn!
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings: —

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

— *O. W. Holmes.*

Read a description of the nautilus. Try to find a picture, or a shell, if you are near a museum of natural history. Nobody knew much about it before 1830. Not long after this Dr. Holmes wrote the poem. The old Greek name is *nautilus*, meaning a sailor.

There are two kinds of nautilus, — the pearly nautilus, and the paper nautilus, or argonaut. The paper nautilus was once supposed to have a membrane which it could raise and use as a sail. Its shell is not chambered. Which kind do you think Dr. Holmes had in mind when he wrote this poem?

Exercise. — 1. Is it meant that the nautilus *toils* like the ant or the bee? 2. What is meant by *stole with soft step?* 3. Does the nautilus sail on the surface all the time? 4. Is it known how long each chamber serves as its home? 5. Explain or define, giving synonyms when you can; *poets feign, unshadowed main, purpled wings, irised, rent, sunless, crypt, lustrous, Siren, Triton, low-vaulted, unresting, wandering sea, on mine ear it rings, heavenly message.* 6. What is the connection between *venturous, Siren sings,* and *coral reefs?* 7. Express the chief thought of the first stanza simply in your own language, in two prose sentences. 8. Explain in a similar way the chief thought in each of the following stanzas. 9. Do you discover any plan in the poem as a whole? 10. What is the appropriateness of the last line, fourth stanza? 11. Commit the whole poem to memory. 12. Study the author and some of his other poems.

APPENDIX TO PART II

I. CAPITALS, PUNCTUATION, ETC.

A capital letter should be used to begin —

1. Every independent sentence, and generally every phrase or clause separately numbered.
2. Every line of poetry.
3. Every direct quotation.
4. All words used as proper nouns; words made from proper nouns; and abbreviations of them.
5. Names and titles applied to the Deity, to the Savior, to the Trinity, to the Virgin Mary, and to the Bible.

NOTE. — Pronouns standing for the Deity should begin with capitals when necessary to make their antecedent clear.

6. Titles of honor, respect, and affection, and official titles applied to a particular person or used with a name.
7. The principal words in the titles of books, pictures, periodicals, or in the headings of chapters, etc.
8. The names of political parties, religious denominations, races of men, words used to name certain regions or sections of a country, and names of special importance.
9. The words I and O should always be capitals.

NOTE. — Important words may be capitalized for emphasis, but capitals should be used sparingly for this purpose. The present tendency is to use capitals much less than formerly.

Exercise 1. — Justify the use of capitals in the following words and expressions:

Parent of Good, the Almighty, the Son of man, the Gospel, the Atlantic Ocean, New York City, Tuesday, March, African, Penn., his Honor,

the Duke of Portland, General Miles, the Mayor of Duluth, Admiral Sampson, the North, Hoosier, the Baptists, the North of Europe, Whigs and Tories, Come, gentle Spring, the Declaration of Independence, Prescott's Conquest of Peru, The Autocrat of the Breakfast Table.

Italic letters are used in printing —

1. To indicate emphatic words.
2. For short titles of books, pictures, etc., and names of ships.
3. For foreign words introduced into an English sentence.
4. For words mentioned by name; as the adverb *quickly*.

One line under a word in manuscript shows that it is to be printed in *italics;* two lines, in SMALL CAPITALS; three, in CAPITALS.

PUNCTUATION

If we carefully observe the marks used by the best writers and publishers, we shall find that there is great diversity among them.

Some discard the use of the colon entirely. Many prefer as few capitals, italics, and punctuation marks as possible.

Some books have the period after the headings of chapters and pages, others do not.

This is a matter of taste and prevailing custom. Sometimes, however, the simple omission of a comma in a personal letter may decide an important case in law; and a bill before the Massachusetts legislature was known as the "Semicolon Bill," because its meaning depended entirely upon the placing of a semicolon.

We shall not find good writers careless or inconsistent. When we write, we want to leave no chance of being misunderstood. When we speak, the tones of the voice and expression of the face help to make our meaning clear. If we are writing, we need the help that punctuation marks can give us.

The rules for their use which are given below, have been agreed upon by the majority of our most careful writers. In many cases each mark has its own use, and no other can fill its place as well; in other cases we have to use our own judgment.

It is well for us to understand as many proper uses of punctuation marks as possible.

FOR REFERENCE. — Hill's "General Rules for Punctuation," Bigelow's "Handbook of Punctuation," and Wilson's "Treatise on Punctuation."

I. The **Period** (.) is used after —

1. A complete expression that is not interrogative or explanatory;
2. Abbreviations, and initial letters.

   Example: Sept., W. B. Richards.

3. A heading, title, or signature, when it stands alone.

II. The **Comma** (,) —

Separates from the rest of the sentence —

1. The name of the person or thing addressed;

   Examples: Richard, did you hear the alarm?
   My country, 'tis of thee.

   NOTE. — Sometimes we find an exclamation point in such examples.
   See § 283.

2. A direct quotation, or the parts of one if it is divided;

   Example: "Sir," replied I, "you do not know the cause of my grief."

Sets off —

3. Appositive words and phrases;

   Example: Robinson, the best player of the eleven, has broken his leg.

4. Adjective clauses, when non-restrictive or explanatory; also adverb phrases and clauses which are separated from the words they modify; and, often, conditional and concessive clauses.

   Examples: "The gray squirrels are fond of the high-bush blue-berries, which grow in abundance on the margin of the pond." — *F. Bolles.*

   The rain having ceased, we went for Mayflowers.

   "The Speedwell is noticeable during June and July, when clusters of these tiny flowers brighten many a waste spot along the sunny roadsides."
   — *Mrs. Dana:* "How to Know the Wild Flowers."

"As I pick my way through marshy inland woods, its bright fronds, standing nearly three feet high, crowd about me." — *Mrs. Dana:* "The Marsh Fern."

"If a man is slovenly in his ninety-nine cases of talking, he can seldom pull himself up to strength and exactitude in the hundredth case of writing." — *G. H. Palmer.*

"Though old the thought and oft expressed,
'Tis his at last who says it best." — *Lowell.*

NOTE. — Single noun clauses are not usually set off by commas.

5. The **Comma** is used to separate the parts of a series of co-ordinate words or expressions when there are no connecting words; and sometimes, when there *are* such connecting words, for the sake of emphasis or distinctness.

Example: Franklin, Washington, Webster, and Lincoln, have been called the four greatest Americans.

NOTE. — Here the comma is used before "and"; it also sets off the long subject.

6. It shows that words are omitted.

Example: John was short of stature; Henry, tall.

7. It is used, in general, whenever a short pause is desired for a clearer understanding of the sentence.

"Obviously, good English is exact English."
— *Palmer:* "Self-Cultivation in English."

III. The **Semicolon** (;) —

1. Separates long clauses, and sometimes sentences which are themselves divided by commas. It is sometimes used instead of a period in the sentences of a paragraph, in order to keep a closer connection of thought.

Example: "Sometimes we leave an idea to be inferred from the context; sometimes we have more than one way of expressing the same idea; and sometimes we can express an idea only imperfectly, or not at all."
— *Henry Sweet:* "English Grammar."

2. Has the same uses as the comma when a longer pause is desired.

> The wind is chill;
> But let it whistle as it will,
> We'll keep our Christmas merry still. — "Marmion."

3. Is sometimes used instead of the colon, as a mark of specification; and, like the colon in such cases, is often followed by a dash.

IV. The **Colon** (:). Although some writers discard the colon altogether, it has a distinct use —

1. As a mark of specification; as in introducing a formal statement or definition.

2. After the address in formal letters.

3. It is also used to separate the parts of a sentence which are themselves divided by semicolons. Such sentences may, however, be punctuated by commas and semicolons.

V. The **Interrogation Point** (?) is used after every direct question.

VI. The **Exclamation Point** (!) is used after any expression that is highly exclamatory.

NOTE. — Every interjection was formerly followed by the exclamation point. Now it is used only at the end of an exclamatory expression, unless there are certain words distinctly requiring it. The interjection *O* never has it unless standing alone, when it is written *Oh!*

VII. The **Dash** (—) is properly used —

1. When there is a sudden break in the sentence.

2. To show omissions, as —

> vs. 32–40. b. 1840, d. —

3. Instead of parentheses two dashes inclose something which is necessary to the meaning, yet is an interruption.

4. After other marks, to add to their force, or to introduce illustrations or several dependent expressions. In the latter case it follows a colon or semicolon.

NOTE. — The dash is perhaps more carelessly used than any other mark. The more closely we can keep each mark to a definite use the better for the reader.

VIII. The Hyphen (-) —

1. Joins the parts of some compound words.
Examples: Anglo-Saxon, great-grandfather, olive-green, but *not* New York, fisherman, etc.

NOTE. — Observation will teach us when to use the hyphen in compound words. Like other marks, it should be used only when needed.

2. It is used between the syllables of a word on different lines.

IX. Quotation Marks (" ")

1. Always inclose a direct quotation, or the parts of such a quotation if it is divided by words not belonging to it.

Example: "Yes, sir," said the messenger, "I will attend to it."

But an indirect quotation requires no marks.

Example: The messenger said that he would attend to it.

2. When a quotation consists of several paragraphs or stanzas, the marks are used only at the beginning of each, and at the close of the last.

Example: "This is my commandment, that ye love one another as I have loved you.
"Greater love hath no man than this, that a man lay down his life for his friends.
"Ye are my friends, if ye do whatever I command you."

3. The titles of books, magazines, etc., are sometimes inclosed in quotation-marks, and sometimes printed in italics.

NOTE. — If a writer uses the double marks for quotation, single marks inclose an inner quotation, and *vice versa*.

Example: "When Thales was asked what was difficult, he said, 'To know one's self.'"

X. The **Apostrophe** (') is used

1. To form the plurals of letters, figures, and other marks, as —
   Dot your i's, and cross your t's; 3's and 4's, +'s, etc.

2. To show possession, with or without *s*.

3. To show the omission of one or more letters.
   Can't, isn't, e'er, o'clock.

XI. The **Parenthesis and Bracket**, ( ), [ ],

Inclose the expressions which do not strictly belong to the sentence. The parenthesis is the more common form.

The bracket is generally used by editors in supplying missing words, dates, and the like, and for corrections, additions, or explanations.

XII. **Asterisks** (* * *), or (. . .),

Show that omissions are made in what is copied or quoted.

Single asterisks and other marks, used for footnotes or references, explain themselves.

XIII. For the use of marks in letter-writing see Part II, Chapter III.

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